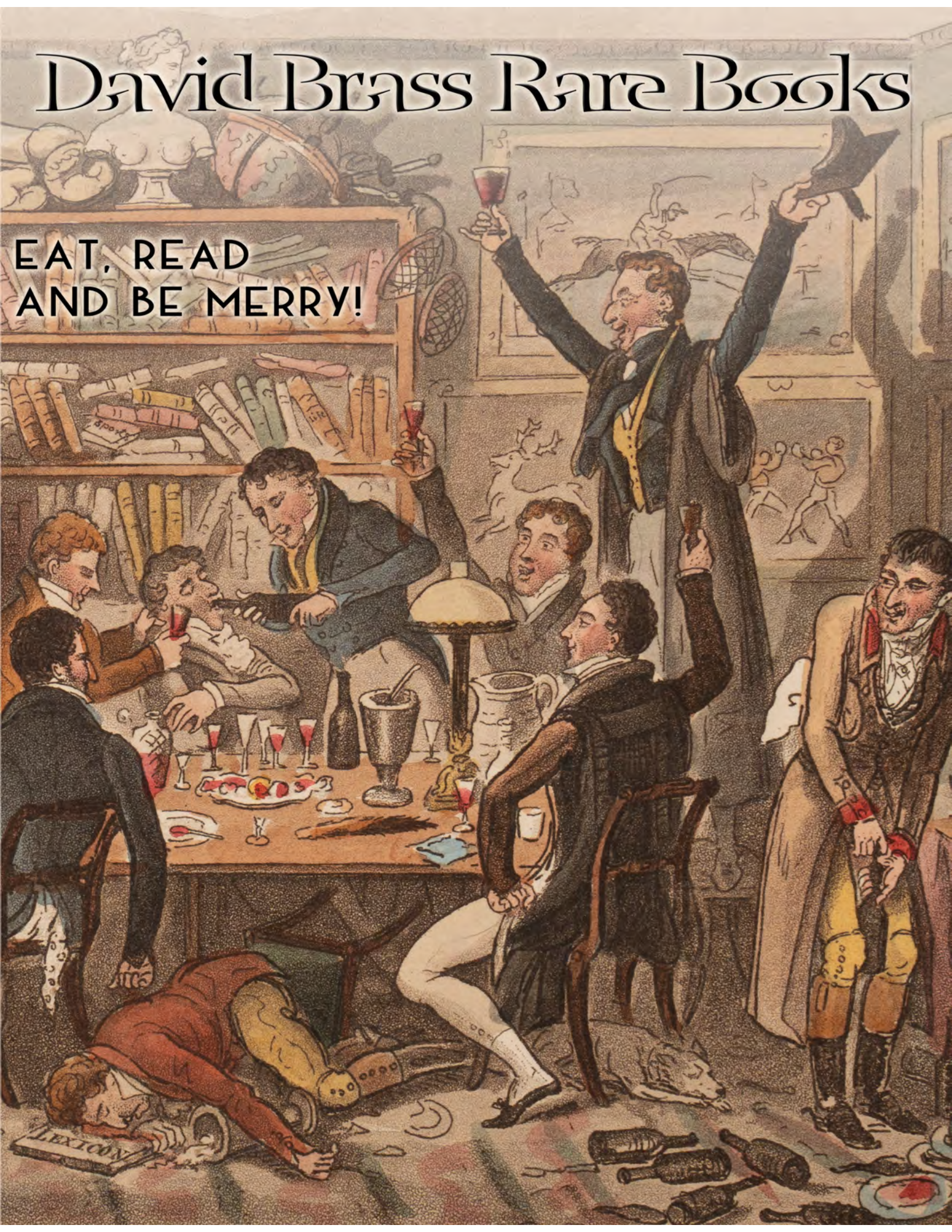


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This catalogue was lovingly prepared by:

Caroline H. Brass, David J. Brass, Debra Brass  
Photography by Ben Shani

# CHAPTER ONE

## *Caricature*



"H.B." [DOYLE, John]. Political Sketches &c. London, Thomas M'lean: 1829-51. DB 05799



# Caricature

## List of Illustrators

**Adam, [Jean] Victor** (1801 – 1866). French painter and lithographer.

**Alken, Henry Thomas** (1785 – 1851). British painter and engraver chiefly known as a caricaturist and illustrator.

**Bobbin, Tim [Collier, John]** (1708 – 1786). British caricaturist and satirical poet.

**Burney, Frances** (1752 – 1840). British satirical novelist, diarist and playwright also known as Fanny Burney.

**Cham. Amédée de Noé, Charles known as Cham** (1818 – 1879). French caricaturist and lithographer.

**Cruikshank, George** (1792 – 1878). British caricaturist and book illustrator.

**Damourette, Abel** (1842 – 1878). French satirist in the style of Paul Gavarni and Edouard Beaumont.

**Daumier, Honoré-Victorin** (1808 – 1879). French painter, sculptor, and printmaker.

**Dighton, Richard** (1795 – 1880). British artist known for his satirical profile portraits of contemporary London celebrities.

**Doyle, John** (1797 – 1868). Irish political cartoonist, caricaturist, painter and lithographer known by the pen caricaturist H.B.

**Dubuisson, E.** Early 19th century portrait painter whose work was displayed at the Royal Academy between 1805-1840.

**Egan, Pierce** (1772-1849). British journalist, sportswriter, and writer on popular culture.

**Egerton, Daniel Thomas** (1797-1842). British landscape painter.

**Gavarni, Paul** (1804 – 1866). French illustrator. His first published drawings were for the magazine *Journal des modes*.

**Gillray, James** (1756 – 1815). British caricaturist and printmaker. Gillray has been called "the father of the political cartoon".

**Grandville, J.J.** (1803 – 1847). Prolific French illustrator and caricaturist.

**Heath, Henry** (fl. 1822-1842). Caricaturist who etched both theatrical, social and political caricatures from 1822 - 1824.

**Isabey, Jean-Baptiste** (1767 – 1855). French artist during both the First Empire and the Congress of Vienna.

**[La Caricature]. Charles Philipon** (1800 – 1862). French lithographer, caricaturist and journalist.

**Lami, Eugène Louis** (1800 – 1890). French painter and lithographer.

**Leech, John** (1817 – 1864). British caricaturist and illustrator. He was best known for his work for *Punch*.

**Lisle, Joseph** (1798-1839). Comedian, actor and artist who had moderate success as a caricaturist in London during the 1820s - 30s.

**Monnier, Henry-Bonaventure** (1799 – 1877). French dramatist, caricaturist and actor.

**Philipon, Charles** (1800 – 1862). French lithographer, caricaturist and journalist.

**Pigal, Edme Jean** (1798-1872). French nineteenth century artist and caricaturist.

**Rowlandson, Thomas** (1757 – 1827). British artist and caricaturist noted for his political satire and social observation.

**Scheffer, Jean Gabriel** (1797-1876). Swiss genre painter and lithographer who designed many humorous lithographs.

**Valmont, Auguste de** (fl. 1817-1827). French fashion illustrator, drawing many lithographs for publishers, often with a satirical twist.

**Wattier, Émile -Charles** (1800 - 1868). French painter, illustrator, engraver and lithographer.

## Twelve Superb Hand-Colored Lithographed Plates Depicting Scenes from the Debtor's Prison of Sainte-Pélagie

**ADAM, Victor.** *Album de Sainte-Pélagie, Prison de la Dette...* Paris [&] London: Publié par V. Morlot [&] Mc.Léan, [n.d., ca. 1830]. **First edition.** Oblong folio (10 5/8 x 13 7/8 inches; 270 x 352 mm.). Twelve numbered hand-colored lithographed plates. Plates lithographed by Bernard. Each plate with the publisher's oval blind-stamp in lower blank margin. Bound without the printed title-page. Mid-nineteenth century quarter red calf over marbled boards, smooth spine ruled and lettered in gilt. A superb example with fine contemporary hand-coloring.

The plates are captioned: "L'Écrou;" "Chambre du détenu malheureux;" "Chambre du détenu philosophe;" "Les Élections;" "Le Cabinet de lecture;" "Le Cabaret;" "Le Café;" "Le Repas dans la cour;" "Les Jeux dans la cour;" "Le Bain du créancier;" "Le Paye;" and "Sortie du débiteur;"

An exceptionally rare album depicting various scenes at the Parisian prison of Sainte-Pélagie. This prison, once located in the 5th arrondissement, was active from 1790-1899 and housed many renowned prisoners during and after the French Revolution, including the Marquis de Sade. In this series, Adam conveys in various scenes of prison life the dignified squalor to which its inhabitants were reduced. We have only seen this book once before - a copy with modern hand-coloring which we sold in 2003. OCLC locates just one copy - BCU Dorigny (Lausanne, Switzerland).

DB 05952.

\$4,500



**The Festivals held around Paris in the Early Nineteenth Century**  
**Twelve Superb Hand Colored Lithograph Plates by Victor Adam**

**ADAM, Victor.** *Fetes des Environs de Paris...* Paris: Vallée, Chaillou-Potrelle, 1830. **First edition.** Oblong quarto (10 x 13 1/4 inches: 254 x 336 mm.). Publisher's lithographed vignette green wrapper as title. Twelve superb hand colored lithograph plates. Plate no. 5 (Auteuil) with a small (1 7/8 inch) expertly repaired lower blank margin closed-tear - not touching image. All plates with the exception of nos. 4 & 8 have "à Londres chez Ackermann dans le Strand" printed at foot. Loose as issued in publisher's pictorial gray lithographed wrappers. Housed in a blue cloth clamshell case, spine with dark blue morocco label lettered in gilt. Wrapper edges a little worn but still a very fine example of this extremely rare suite of plates. Small ownership stamp on lower corner of title.

Complete suite of twelve original lithographs by Victor Adam showing the public festivals of Montmorency, Saint-Germain-en-Laye, la Villette, Auteuil, Vincennes, Beaugrenelle, Fontenay-aux-Roses, Sceaux, Chatenay, Bellevue (Meudon) and Saint-Cloud. This fascinating look at the festivals held around Paris transports us back to a bygone era of merriment and joy. The scenes are filled with an array of attractions that promise endless entertainment for visitors.

OCLC/KVK locate just three copies in libraries and institutions worldwide: Bibliotheque National de France; Morgan Library and Museum (NY, US); Universiteit Van Amsterdam (Netherlands). It would appear that the only colored copy is the one at the Bibliotheque National de France.

DB 05980.

**\$5,500**



**First Edition of the Illustrator's First Book  
One Year in the Life of a Young Man  
Depicted in Seventeen Hand-Colored Lithograph Plates**

**ADAM, Victor.** *Un An de la Vie d'un Jeune Homme...* Paris: Sazerac et Duval, Engelmann, Langlumè & Brossier, 1824. **First edition.** Folio (13 9/16 x 10 3/8 inches; 345 x 264 mm.). Lithograph title-page and seventeen superb hand-colored lithograph plates printed by Langlumé. Some occasional light marginal foxing, plate 10 with two neatly repaired small closed tears to lower blank margin. All plates with the blind stamp of the publisher Sazerac et Duval in lower blank margin. Small circular library stamp of Bernard Franck at foot of title-page and also on front free endpaper. Contemporary quarter dark-green scored calf over green paper boards. Smooth spine ruled in gilt, tan morocco label lettered in gilt, board edges worn. With the bookplate of celebrated collector Bernard Franck on front free endpaper. An excellent example of a very rare suite of hand-colored lithographs.

**Victor Adam (1801-1865)** is better known for his later works of pictorial journalism or for his many lithographs of military history than for his early works of fashion and society life. "His immense production contains many amusing albums concerning the life of the time such as *Un an dans la vie de jeune homme*. This series is a sort of bourgeois rake's progress. A young man from the country comes to Paris to sample its pleasures. He acquires a new wardrobe; buys a horse; is duped by gamblers, makes a conquest of a pretty lady; is imprisoned for debt; writes at last to 'the old one,' a buxom woman of means; and is accepted by her in the final plate. The series is unusual among the albums of the time in that it tells a consecutive story..." (Ray).

DB 05978.

\$5,500



**“All The World's a Stage”  
Shakspeare's Seven Ages of Man as Depicted by Henry Alken**

**ALKEN, Henry, illustrator.** *Shakespeare's Seven Ages of Man.* London: Published by E. and C. McLean, 1824. First edition. Oblong folio (11 1/8 x 16 1/2 inches; 283 x 419 mm.). One page of text, plus seven large hand-colored etchings. Publisher's printed paper wrappers, expertly rebacked. A bit of edgewear to wrappers, the last plate with a short 1/4 inch closed tear to lower blank margin. A wonderful example with wide margins, housed in a red cloth portfolio, front panel lettered in gilt.

The text leaf is an excerpt from Shakespeare's *As You Like It* (Act II, Scene VII). In “All The World's a Stage” the character Jaques speaks about the seven ages of man from birth till death where he sees the world as a temporary stage where all of mankind plays particular roles in seven different stages of life.

OCLC/KVK locate only seven copies in institutional holdings worldwide.

"This is of a very different sort from Stothard's *Seven Ages*. It represents a satirical treatment of that speech, with hand-coloured etchings by Henry Alken which are very amusing" (Colin Franklin).

Abbey, *Life in England*, 256; Bobins II, 611; Jaggard, p. 288; Tooley, 47.

DB 05810.

**\$4,500**





**"We Didn't Need Dialogue. We Had Faces!"  
1810 Physiognomy Color Plates Predate Norma Desmond**

**BOBBIN, Timothy (pseudonym of John Collier, 1708-1786).** *The Passions, Humourously Delineated...* London: Printed for Edward Orme by J. Hayes, 1810. **Second, revised edition (the first with color plates), later issue.** Quarto (9 1/2 x 7 3/8 in; 242 x 188 mm). Twenty-five hand-colored stipple- and line-engraved plates, one plain stipple- and line-engraved portrait as frontispiece. Plates watermarked "J. Whatman 1825." Contemporary full dark green straight-grained morocco with triple fillets and broad gilt-tooled frame enclosing an inner blind stamped frame. Gilt ornamented and lettered spine. All edges gilt. Gilt-rolled turn-ins. A near fine copy.

Originally published in 1773 with twenty-six plates as *Human Passions Delineated in Above 120 Figures: Droll, Satirical, and Humorous: Designed in the Hogarthian Style, Very Useful for Young Practitioners in Drawing* (Manchester: J. Heywood).

British satirist John Collier (1708-1786), under the pseudonym Tim Bobbin, "developed his trade as a painter ... producing inn signs, painted panels, and grotesque caricatures which were widely distributed, reaching the American colonies via a Liverpool merchant. He promoted and distributed his own work, traveling all over northern England collecting and delivering orders and commissions for books and pictures and consuming the proceeds as he went... In 1773 his *Human Passions Delineated*, an upmarket edition of his caricatures which acted as a catalogue, was published, in which he described himself as the 'Lancashire Hogarth'..."(Oxford DNB).

DB 05843.

**\$4,500**



## Adventures Of A Young Woman In A Big City

**BURNEY, Frances. HEATH, William, illustrator.** *Evelina: or the History of a Young Lady's Introduction to the World.* London: Published by Edward Mason, 1821. **First illustrated edition, first issue.** Octavo. Hand colored aquatint title/frontispiece and six hand colored aquatint plates after William Heath. Publisher's drab maroon cloth, original red paper printed label on spine, inner hinges strengthened, fore and lower edges uncut. A wonderful 'uncut' copy in the publisher's cloth binding, housed in a fleece-lined red cloth clamshell case.

This edition of Frances Burney's 1778 epistolary novel "Evelina" is notable for being the first to include illustrations by William Heath, contributing visual elements to Burney's classic novel. The hand-colored plates add a decorative and artistic dimension to the narrative. The uncut state of the book, along with its original binding, enhances its collectible value. The book was reissued the following year by Jones and Co. under the title *Evelina: or Female Life in London, being the History of a Young Lady's Introduction to Fashionable Life, and the Gay Scenes of the Metropolis...*

Scarce: OCLC/KVK locate just four copies in libraries and institutions worldwide: The Huntington Library (CA, US); McGill University (CA, QC, US); The British Library (London, UK); Koninklijke Bibliotheek (Netherlands).

DB 05673.

\$1,850





**A Fine Selection of Sixteen Hand Colored  
Lithographs  
from Five of Cham's Best Albums**

**CHAM (pseudonym of Amédée de Noé).** *Album Varié par M.M. Cham, Daumier, Gavarni, et autres Dessinateurs du Charivari.* Paris: Chez Arnauld De Vresse, [ca. 1851]. Folio (12 7/8 x 10 inches; 327 x 254 mm.). Lithograph title-page and sixteen fine hand colored lithograph plates all heightened with gum arabic. Plate numbers 5 and 8 are duplicates. Publisher's quarter red roan over printed yellow glazed boards, front cover neatly repaired at lower corner. With the bookplate of Bernard Mamy on front paste-down. This is a slightly later published assembly of hand colored lithographs by Cham from five of his works: *Nos Gentils Hommes* (1846); *Turlupinades* (ca. 1850); *Moeurs Britanniques* (ca. 1850); *Souvenirs de Garnison* (ca. 1850), and *Moeurs Algeriennes* (1844).

DB 06030.

**\$2,500**



**This Copy With  
Twenty Scarce Hand Colored Lithographs**

**CHAM (pseudonym of Amédée de Noé).** *Ab quel plaisir de voyager!* Paris: Maison Martinet / Hauteceur Frères, n.d. [ca. 1860]. **First edition.** Folio (13 3/4 x 10 1/4 inches; 349 x 261 mm.). Hand colored pictorial lithographed title and twenty hand colored lithographed plates. Publishers dark brown patterned cloth, front cover decoratively lettered in gilt, spine slightly faded. Pictorial title a little foxed in blank margins, otherwise clean. Extremities of spine and corners expertly restored, front free endpaper replaced. An excellent example of a rather scarce Cham title.

Only eight copies in institutional holdings worldwide. No copies have come to auction since ABPC began indexing results in 1923.

DB 05552.

**\$3,500**



**The Art of Success in the World!  
An Ironic, Satiric Burlesque by Cham**

**CHAM (pseudonym of Amédée de Noé).** *L'Art de Réussir dans le Monde.* Procédé Simple et Facile pour se Faire Jeter a la Porte en Fort peu de Temps. Paris: Martinet, [n.d., c. 1850]. **First edition.** Large quarto (13 1/8 x 10 in; 337 x 253 mm). Lithographed title with large hand-colored pictorial vignette, twenty hand-colored lithographed plates by Fernique after Cham, the plates containing three or more images (a total of sixty-two), each with droll captions. Publisher's illustrated pink boards. Spine expertly and almost invisibly repaired, lightly scuffed at board extremities. A clean and bright example with the plates in very fine and clean state.

A fine copy of a very rare volume with OCLC/KVK locating only two copies in institutions worldwide.

DB 05994.

**\$2,950**

**Exceedingly Scarce  
Caricatures of Repentant Ladies of Easy Virtue**

**CHAM (pseudonym of Amédée de Noé).** *Les Madeleines. Variété de L'Espece Lorettes.* Paris: Chez Aubert & Cie, [n.d., ca. 1847]. **First edition.** Large folio (13 1/4 x 9 7/8 inches; 336 x 251 mm.). Hand-colored lithographed title and twenty fine hand-colored lithographed plates with captions, all heightened with gum arabic. Lithographed advertisement leaf for *Des Modes Parisiennes* bound in at end. Title-page slightly foxed at inner blank margin, some occasional very light staining on blank margins only, otherwise very clean. Modern black cloth over limp boards, brown morocco label lettered in gilt on front panel. A fine copy.

A wonderful and highly amusing collection of lithographs by Cham (1819-1879) satirizing the varieties of the species of Les Madeleines (Repentant Whores).

Only one copy in WorldCat and KVK, at Columbia University. No auction records. Exceedingly scarce.

Bobins V, 1533.

DB 05953.

\$5,500



## Fifteen Hand-Colored Lithographed Plates Caricaturing the British

**CHAM (pseudonym of Amédée de Noé).** *Mœurs Britanniques*. Paris: Chez Aubert & Cie., [n.d., ca. 1850]. Large folio (13 1/4 x 10 inches; 336 x 252 mm.). Hand-colored lithographed title and fifteen numbered hand-colored lithographed plates, heightened with gum arabic. Publisher's cream-colored glazed lithographed boards neatly rebacked with cream-colored cloth backstrip. A little bit of marginal soiling. Otherwise a near fine copy.

Of Charles Amédée de Noé, (1818-1879) "known as Cham (that is, Ham, the son of Noah)...it was said that he had 'an idea a day' for *Le charivari*. A good proportion of his thousands of lithographs were gathered into albums. His contributions to the *Album du siège*, in which Daumier was his collaborator, are typical of his work" (Ray, *The Art of the French Illustrated Book*, pp. 155-156).

Bobins III, 842.

DB 05954.

\$3,500



## Jokes in Poor Taste

**CHAM (pseudonym of Amédée de Noé).** *Turlupinades Contrariétés et Autres Amusemens Négatifs* [Jokes in Poor Taste], Par Cham. Paris: Chez Aubert & Cie., [ca. 1850]. **First edition.** Folio (13 1/16 x 9 3/4 inches; 331 x 249 mm.). Hand-colored lithographed title and fifteen full-page, hand-colored lithographed plates with captions. Publisher's original yellow cloth over yellow boards printed in black and bronze. A very fine copy.

OCLC locates just four copies worldwide: Morgan Library & Museum; New York Public Library; Getty Institute; University of Illinois.

Several artists "followed in the wake of Daumier and Gavarni. Among the most attractive of the former is Amédée de Noé, "known as Cham (that is, Ham, the son of Noah)...it was said that he had 'an idea a day' for *Le charivari*. A good proportion of his thousands of lithographs were gathered into albums. His contributions to the *Album du siège* (173), in which Daumier was his collaborator, are typical of his work" (Ray, pp. 155-156).

Cham had contacts with English artists, many of whom had trained on the Continent, most in company with English artist and follower of the pioneering German lithographer Alois Senefelder.

DB 05993.

\$5,500



## A Handsomely Bound Complete Set of George Cruikshank's "The Comic Almanacks"

**CRUIKSHANK, George.** *The Comic Almanack, for 1835[-1853]*... London: Imprinted for Charles Tilt, 1835-1841; Imprinted for Tilt and Bogue, 1842-1843; Published by David Bogue, 1844-1853. First editions. A complete set of nineteen small octavo volumes. With 195 etched plates by George Cruikshank, including five folding frontispieces (four hand-colored), wood-engraved text illustrations. Complete with the additional hand colored 'Natural History' plate in the 1837 volume. Handsomely bound ca. 1910 by Zaehnsdorf for A.C. Mc Clurg & Co. in full red polished calf, covers bordered in gilt, spines with five raised bands, decoratively tooled in gilt in compartments, with two maroon morocco labels, lettered in gilt, gilt ruled board edges, decorative gilt turn-ins, marbled endpapers, top edge gilt, others uncut. Original stiff printed wrappers (1835-1849) and cloth covers (1850-1853) bound in. A few wrappers with very light soiling. From the library of Harriett Pullman Carolan 'Carolands' with her engraved bookplate on the front paste-down of each volume. Some joints a little rubbed but still quite sound. A very attractive example.

This fine and complete set collates almost identically with Albert M. Cohn's description - the only difference being the second issue of the 1845 issue with the woodcut "Fine Art Distribution" on page 31. Otherwise our set is first issue throughout including the hand-colored natural history plate in the rear ads of the 1837 issue, 'Bogue's Annual Catalogue' at the beginning of the 1847 issue, and the first issue of the 1848 almanack with green wrappers with black print. George Cruikshank's *Comic Almanack* was the most important of a number of comic almanacks of the late Regency period which parodied and subverted the popular almanack genre to poke fun at their educational aspirations and at society at large.

DB 05731.

\$3,500



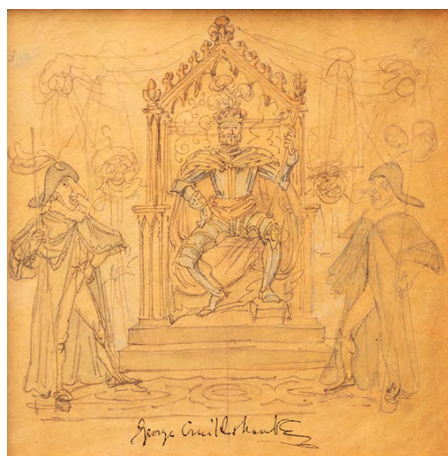
## Eccentric Cruikshank with Three Original Pencil and Watercolor Drawings

**CRUIKSHANK, George. KOSEWITZ, W.F. von.** *Eccentric Tales...* London: James Robins and Co., 1827. **First edition in book form**, originally issued in four parts with five plates each. Octavo (8 7/8 x 5 1/4 in; 227 x 135 mm). Twenty hand-colored aquatint engravings, bound as a suite at front. Original quarter claret cloth over drab boards. An occasional light spot of foxing, some wear to extremities as expected, and rubbing to spine label with slight losses. Withal, an excellent copy housed in a red cloth clamshell case. Together with three original pencil and watercolor drawings for *Eccentric Tales*, one of which was used for the book and the other two were unpublished. All signed "Geo. Cruikshank". Image sizes range from 3 15/16 x 3 1/8 inches: 100 x 80 mm., to 4 1/8 x 3 7/8 inches: 114 x 97 mm. All mounted, framed and glazed. The drawing used for the book, "Expressive and intelligible words fell from the lips of the inebriated breeches-maker" is a preliminary drawing for a colored plate which accompanies Chapter 5, entitled "A Speech", from the fourth story, "Karel Pietrehl". This drawing dates from the period immediately before Cruikshank achieved recognition as the leading illustrator of his day, and is a rare example of the artist's early work. [Together with]: Original pencil and watercolor drawing [Royal Scene]. This drawing does not match any of the published plates and is likely to be unpublished. [Together with]: Original pencil and watercolor drawing, [Three Figures in Conversation]. This drawing does not match any of the published plates and is likely to be unpublished.

"There is no list of plates, and the position of the plates differs in different copies..." (Cohn). Cohn 471.

DB 06009.

\$3,500





**With a Wonderful Hand Colored Frontispiece by George Cruikshank  
Depicting the Pains of Listening to a Young Child's Singing**

**CRUIKSHANK, George. PITMAN, Ambrose.** *The Miseries of Musick-Masters...* London: printed by T. Davison, 1815. **First edition.** Large quarto (10 3/4 x 8 1/4 inches; 273 x 210 mm.). With a fine hand colored frontispiece by George Cruikshank. Some scattered marginal foxing to text. Bound by Bayntun-Rivière ca. 1960 in three quarter black morocco over marbled boards, spine with five raised bands ruled and lettered in gilt in compartments. With the bookplate of Alan Fortunoff on front paste-down.

The satirical hand colored frontispiece depicts a family gathered around a piano: a child sings, to the greatest pride of his mother and his sister, but the cat, the dog and the music teacher seem horrified: their painful looks say a lot about the talent of the toddler. **Rare:** The last copy to appear at auction was at Sotheby's, London in 1979. OCLC locates just eight copies in libraries and institutions worldwide: Five in the US; two in the UK & one in Germany.

"**Ambrose Pitman (1763-1817)** was a London musician and teacher. His *The Miseries of Musick Masters* sub-titled 'A Serio Comick Didactick Poem' parodies the Augustan manner in almost a thousand lines, adding to the reproaches suggested by its title versified instruction on rudiments and fingering. The book is well got up, with a hand-coloured frontispiece by George Cruikshank, and it must have been costly to produce. One is left wondering why Pitman should have gone to the expense of publishing it. For though later sections deal with musical rudiments, the reader being addressed is clearly not a child..." (Bernarr Rainbow on Music).

DB 05556.

**\$1,500**



**Nineteenth Century Hush-Hush**  
**The Private Lives of Celebrities With Portraits by R. Cruikshank and Rowlandson**

**CRUIKSHANK, Robert. ROWLANDSON, Thomas. BLACKMANTLE, Bernard (pseud. of Charles Molloy Westmacott).** *The English Spy...* London: Published by Sherwood, Jones, and Co., 1825-26. **First edition, first issue in book form.** Two tall octavo volumes. Seventy-one hand-colored aquatint plates after Robert Cruikshank, Thomas Rowlandson, and G.M. Brightly. The plates clean and fresh. Full contemporary tan calf. Expertly rebacked with the original spines laid down. A very nice copy.

From the library of Sir William Eden, Bart., (1849-1915) with his armorial bookplate to front pastedowns. He was the father of Sir Anthony Eden, who served as Prime Minister of the United Kingdom from 6th April 1955 to 9th January 1957. **Charles Molloy Westmacott (1788-1868)** was a British journalist, author, and editor of *The Age*, the leading Sunday newspaper of the early 1830s which specialized in scurrilous and satirical gossip about celebrities of the day, who sometimes wrote under the pseudonym Bernard Blackmantle. Westmacott was known as the most notorious extortionate editor of his day. While he did accept money to suppress publication of stories, this was legal until the 1843 Libel Act. In the 1840s Westmacott moved to Paris, where he died in 1868. Abbey, Life 325; Bobins II, 738; Tooley, 504; Ogilby, British Military Costume Prints, 211.

DB 05674.

\$1,650



**Rare Album with Twenty Hand-Colored Lithograph Plates  
Satirical Depictions of Parisian Women**

**DAMOURETTE, Ed.** *Les Chattes Parisiennes*. Dessinées par Ed. Damourette. Paris: Aubert & Cie., [ca. 1850]. **First edition.** Folio (13 1/8 x 9 7/8 inches: 333 x 251 mm.). Lithograph title-page and twenty hand colored lithograph plates, heightened with gum arabic. Some occasional light marginal foxing, otherwise near fine. Publishers white printed glazed boards, rebacked. Inner hinges cracked but sound, covers worn, printed area faded.

A rare album with satirical depictions of Parisian women. Abel Damourette was a French satirist in the style of Paul Gavarni and Edouard Beaumont. He was active from 1848 to 1878 and was a regular contributor to *Le Charivari*.

OCLC/KVK locate just three colored copies: Morgan Library and Museum (NY, US); University of California, Irvine (CA, US); and Kunstbiblio Staatliche Museen zu Berlin (Germany).

Bobins V, 1535.

DB 05999.

**\$2,500**



**One of the Rarest of all the Daumier Albums**  
**Bohemiens de Paris - Complete with all Twenty-Eight Superb Lithographs**

**DAUMIER, Honoré.** *Bohemiens de Paris.* Paris: Chez Bauger et Cie., 1840-1842. Folio ( 13 1/2 x 10 5/8 inches; 343 x 270 mm.). Twenty-eight superb lithograph plates, all are 'sur blanc' printed on superior white wove paper. Contemporary quarter red morocco over red paper boards, smooth spine elaborately decorated and titled in gilt. Corners and edges of boards a little worn. Some occasional light mainly marginal foxing, the first plate with a small (1 1/2 inch) inner marginal tear not affecting image. An excellent example of one of Daumier's rarest suites.

*Les Bobémiens de Paris* figures prominently in Charles F. Ramus' *Daumier: 120 Great Lithographs*, which specially reproduces and describes Plate 9 "A Professional Sponger about to crash a fashionable Wedding Party" (December 25th, 1841); Plate 15 "A Sick-Nurse, the French equivalent of Dickens' Sairey Gamp" (May 22nd, 1842) and Plate 20 "A Minor Actor in a small theater who plays wealthy monarchs though actually starving" (February 19th, 1842).

**Excessively rare with no complete copies located by OCLC.** There are however several individual prints in libraries and institutions worldwide. Hazard & Deltail 826-852; DR 822-849.

DB 05943.

**\$9,500**





### Orléanist Politicians as Seen by Daumier

**DAUMIER, Honoré.** *Célébrités de la Caricature.* Paris: Chez Aubert, 1833. Folio (4 3/4 x 10 1/2 inches; 374 x 267 mm.). Two inserted portraits, one inserted illustration by Jouas, and seventeen (of twenty-six) superb lithograph plates by Honoré Daumier, and five hand colored duplicate plates. Bound ca. 1900 in three-quarter black morocco over marbled boards. Some foxing throughout.

"*Célébrités de la Caricature* is a series of 26 lithographs, which appeared in *La Caricature* and *Le Charivari* between April 26, 1832 and November 9, 1833. The first eight prints of the series show the portraits of well known politicians of the time. Underneath the portrait is an imaginary coat of arms is showing the characteristics of the person. We have been unable to find any copies of *Célébrités de la Caricature* at auction over the past 100 years. OCLC & KVK locate no copies in libraries and institutions worldwide.

DB 05703.

\$4,500



### Fishing and Proverbs as seen by Honoré Daumier

**DAUMIER, Honoré.** *La Pêche* [&] *Proverbes et Maximes.* Paris: Chez Aubert, 1840-41. Folio. *La Pêche.* Seven lithograph plates, complete. *Proverbes et Maximes.* Twelve lithograph plates, complete. Together nineteen fine lithograph plates. Modern quarter brown cloth over marbled boards. Minimal marginal foxing to a couple of the plates. A fine example containing two of Daumier's rarest suites.

*La Pêche* (Fishing) is a series of seven lithographs which appeared between June 28, 1840 and January 24, 1841 in *La Caricature*.

*Proverbes et Maximes* (Proverbs and maxims) is a series of twelve lithographs, which appeared in *Le Charivari* between June 21 and October 20, 1840. Daumier illustrates some well known proverbs in an original and literal way, sometimes even too literally.

DB 06026.

\$4,500



### With Twenty Superb Lithographed Plates by Honoré Daumier

**DAUMIER, Honoré.** *Les Gueux de Bourgeois..* Paris: Aubert & Cie, [n.d., ca. 1851]. **First edition.** Folio (13 1/4 x 10 inches; 335 x 254 mm.). **Pictorial lithographed title by Belin and twenty lithographed plates all by Honoré Daumier,** comprising seventeen plates (Nos. 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 15, 16, 18, 21, 30 and 31) from *Tout ce qu'on Voudra*, two from *Les Bons Bourgeois* (Nos. 79 and 81), and one from *Les Gens de Justice* No. 34). Plate no 3 with small inner blank margin tear; plate no. 4 with neatly repaired two-inch tear just touching image. Otherwise the highly amusing lithographs are clean and fresh. Publisher's yellow glazed pictorial lithographed boards (cover design by Belin). Minor wear to extremities. Otherwise a fine copy.

DB 05939.

\$4,500

## An Exceptionally Rare Hand-Colored Copy

**DAUMIER, Honoré.** *Les Cent et un Robert-Macaire...* Paris: Chez Aubert et Cie, Éditeurs du Musée pour Rire, 1840 and 1839. **First Printing of 101 lithographed plates after Honoré Daumier, reduced from the plates published in the Charivari in 1836-1838.** Two quarto volumes (10 1/4 x 8 inches; 260 x 203 mm.). With 101 fine hand-colored lithographed plates, heightened with gum arabic. Some occasional light foxing and browning, small light damp-stain of a few leaves, and a few insignificant tears, neatly repaired and very small pieces torn away. Contemporary half dark purple polished calf, decoratively ruled in gilt, over brown diaper-grain cloth boards. Smooth spines decoratively tooled and lettered horizontally in gilt. Marbled edges. Joints expertly and almost invisibly restored. An excellent copy with superb hand coloring.

"*Les Robert-Macaire* remains Daumier's best-known series... Baudelaire chose it for specific discussion in his essay on French caricaturists, and Carteret accorded it a place in his bibliography. As an album it was published by Aubert in an edition of 2500 copies, a far larger number than for any other series. Yet, so persistent was the demand, that 600 two-volume sets of reduced copies, called *Les cent-et-un Robert-Macaire*, were published in 1839... When politics became a forbidden topic in *Le charivari*, where *Caricaturana* [*Les Robert-Macaire*] first appeared, Daumier and Philipon turned to social satire. Though Daumier's designs are superb in themselves, particularly in the variety of supple and telling poses... that he conceives for Macaire and Bertrand, they would be incomplete without the unfailing wit and point of Philipon's captions" (Ray, *The Art of the French Illustrated Book*, pp. 234-236). Carteret III, 187; Ray, *The Art of the French Illustrated Book*, 162; Vicaire III, cols. 31-32 (under Alhoy) and V, cols. 572-573.

DB 05957.

\$14,500



**"Daumier also felt the time was ripe to revive Greek tragedy, but in a somewhat unexpected way"**

**DAUMIER, Honoré.** *Physionomies Tragiques* [&] *Physionomie Tragico-Classique* [&] *La Tragedie*. Paris: [1851], 1841, 1848. Oblong folio (10 x 13 1/4 inches; 254 x 336 mm.). Thirty fine lithographs complete, including nine which are hand colored. All plates mounted on stubs. Plate #10 from *Physionomies Tragiques* is supplied as an original leaf from *Le Charivari*. Plate #7 from *Physionomie Tragico-Classique* is supplied both in color and black & white. Modern quarter brown calf over marbled boards, spine with four raised bands lettered in gilt in compartments. Some light, mainly marginal foxing to a few plates.

Very scarce - especially the hand colored plates.

*Physionomies Tragiques*. (Tragic Physiognomies) is a series of eleven lithographs published in *Le Charivari* between January and July 1851 and again in October 1852.

*Physionomie Tragico-Classique* (Tragic-classical physiognomies) is a series of fifteen lithographs, which were published in *Le Charivari* between January and November 1841. Two years after the publication of the series, the Charivari offered his readers in 1843 an "Album Physiognomies Tragico-Classiques" featuring all 15 prints of the series. It was published by Aubert and sold for a price of 9 Francs.

*La Tragédie* (Tragedy) is a series of 3 prints, which appeared 1848 in *Le Charivari* in January and February 1848.

DB 06027.

**\$7,500**



## The Satirical Art of Richard Dighton - A London Nuisance



DB 05699.

\$7,500

**DIGHTON, Richard.** *A London Nuisance.* London: Thos. McLean, [1821]. **First edition.** Folio (16 5/8 x 11 1/8 inches; 422 x 282 mm.). Six fine hand colored etched plates published October 1821. Each plate with the series title and number "A London Nuisance" in the upper margin. The lower margin with the artist's name, "Richard Dighton Invt. et Sculp." and the publisher's name and address "Pub'd by Tho's McLean, 26 Haymarket, London." Bound by Root & Son ca. 1900 in three quarter red morocco over red cloth boards, gilt. Expertly rebound with the original spine laid down. Old booksellers description on front paste-down erroneously giving the date as 1835. **A prime, original example of the early nineteenth century satirical art of Richard Dighton.** OCLC & KVK locate just three copies in libraries and institutions worldwide: Harvard University - dated 1830s (MA, US); Yale University Library - dated 1830 (CT/US) & Kunstbiblio Staatliche Museen zu Berlin (dated 1816). The Harvard and Yale copies would appear to have the margins cut very close as they measure just 10 5/8 inches; 270 cm. This actual copy has appeared at auction several times over the past one hundred and thirteen years: 1910; 1957; 1990 and 2013 (purchased by Bobins).

## Richard Dighton's Caricatures of British Society Forty Fine Hand Colored Engraved Plates



DB 05626.

\$9,500

**DIGHTON, Richard.** *Characters at the West End of the Town...* London: Thomas M'Lean, Repository of Wit and Humour, 1825. First edition. Large folio (14 x 10 inches; 356 x 254 mm.). Letterpress title and forty hand-colored engraved plates watermarked "J. Whatman 1824." Small closed marginal tear to plate no. 4, some mostly marginal thumb marks to lower outer corners, some occasional soiling. Still a fine collection seldom seen. Expertly rebound to period style in full dark red straight grain morocco, gilt. Original red morocco gilt lettering label on front cover. Spine with five raised bands decoratively tooled in gilt, panels lettered and decoratively tooled in gilt, marbled endpapers. A fine copy.

A rare set of caricatures of West End characters, amusingly drawn and finely hand-colored, caricaturing various figures of British society including the Persian Ambassador. Richard Dighton was best known for his numerous portraits of City and West End characters. Apprenticed in his father Robert Dighton's studio, he continued with the production of full-length, profile etchings. He began his extensive series of City and West End characters in 1817, publishing over one hundred etchings during the next ten years.



**Revolutionary Caricatures**  
**Exceptionally Scarce With All Nine Volumes Plus Illustrative Key**

"H.B." [DOYLE, John]. *Political Sketches &c.* Thomas M'lean: London, 1829-51 [with] *An Illustrative Key to the Political Sketches of H.B., From No. 1 to No. 600.* London: Thomas M'lean: London, 1841. [and] *An Illustrative Key to the Political Sketches of H.B., From No. 601 to No. 800.* London: Thomas M'lean: London, 1844. A 'Subscribers' set with all of the plates hand colored. Nine large folio volumes (21 x 14 1/2 in; 580 x 369 mm). Nine printed contents leaves and 882 hand-colored lithographed plates, many with the small 'Subscribers Copy blind stamp, each window-pane mounted on heavy green/gray paper, almost all plates captioned beneath plate with identification of personages, a few early plates with neat pencil annotations identifying subjects, some plates with publisher's or artist's blind-stamp to lower margin, occasional patches of foxing or scattered spotting but plates generally clean and bright. One or two mounts with creasing or repaired tears. Lacking 35 plates otherwise complete with all nine lithographed title pages and printed contents pages. [Together with]: *Supplemental Illustrative Key.* Octavo (8 5/8 x 56 1/4 in; 215 x 135 mm). Nineteenth-century red half morocco, spines gilt decorated in compartments. Gilt stamp of New Club of Edinburgh to front covers. All edges gilt. Bookplates of New Club of Edinburgh to front paste-downs. Bindings expertly repaired and restored. Some very occasional light foxing, all plates untrimmed with full margins. Three leaves with small tears at bottom edge/corner not affecting plates. An exceptional "Subscribers" set of the rare hand-colored issue of one of the most important collections of caricatures of the 19th century. OCLC and KVK locate only seven copies with all nine volumes and supplement but we are uncertain as to how many of these are actually colored 'Subscribers' copies.

DB 05799.

**\$35,000**



**"Mr. and Mrs. Mufflechop"**  
**Twelve Amusing Hand Colored Lithograph Plates**

**D[UBUISSON], E.** *Sketches of Character, by E.D. The Mufflechop Family.* London: Published by T. Pewtress... & Ackermann, [n.d., ca. 1830]. **First edition.** Octavo (11 x 7 1/2 inches; 279 x 191 mm.). Twelve amusing, numbered hand-colored lithograph plates. Plates very slightly worn at edges. Publisher's buff printed wrappers, neatly and professionally rebacked, front wrapper with uncolored engraved vignette. Wrapper edges a little soiled and expertly strengthened. Housed in a red cloth clamshell case, spine with dark green morocco label lettered in gilt. A very good copy of this extremely scarce book with the plates bright and clean, albeit very slightly worn at edges.

The twelve colored plates humorously depict the marriage of Mr. and Mrs. Mufflechop, a round-faced, rosy-cheeked couple, from proposal to wedding to children. Scarce in the original printed wrappers. Only two other copies have sold at auction since 1975. OCLC/KVK locate just one example in libraries and institutions worldwide: Harvard University (MA, US).

Miss E. Dubuisson was an early nineteenth century portrait painter whose work was displayed at the British Institution and the Royal Academy in London between 1805 and 1840. (Benezit). "E. Dubuisson was in fact a Madame Dubuisson, whose daughters worked with her in her studio as caricaturists. The women had earlier owned a gallery in the center of Paris." (Bobins III).

DB 05845.

\$2,850



**The 19th Century's Wide World of Sports: The Thrill of Victory, The Agony of Defeat  
Scarce In Original Boards  
This Copy Can't Be Beat**

**EGAN, Pierce. LANE, Theodore, illustrator.** *Pierce Egan's Anecdotes* (Original and Selected) of The Turf, The Chase, The Ring, and the Stage... London: Printed for Knight & Lacey... and Pierce Egan, 1827. **First edition.** Quarto (10 1/16 x 6 1/4 inches; 256 x 159 mm). Thirteen hand colored aquatint plates, including frontispiece. The plates other than the frontispiece are all bound after the "Directions to the Binder". Eighteen text wood-engravings. Four-page advertisement for Works Published by Thomas Tegg" bound in at front. Original ownership signature of E. Wright Band on front free-endpaper. With the engraved bookplate of Duncan Andrews on front paste-down. Publisher's pictorial drab boards, front cover with three scenes in black and white, spine lettered in black. Spine head and tail expertly repaired at an early date. Otherwise an astonishing copy of a book scarcely found in its original state. Chemised in a quarter red morocco slipcase, spine with five raised bands, ruled in blind and lettered in gilt in compartments.

Of the twenty-two copies that have come to auction within the last thirty-six years, all but three were rebound and of those three two were rebacked, one of which lacked a plate. It is extremely difficult to find copies in the original boards; harder still to discover copies in the original boards without major condition issues. This remarkable copy has been hidden away in a private collection for well over thirteen years, and prior to that in a private UK collection since 1980. Abbey, *Life* 283; Tooley 194.

DB 05679.

**\$2,450**



**Fifty Hand-Colored Plates Caricaturing the English Lifestyle of the 1820s  
With Plates by Egerton, Alken, Pigal and Boilly**

**EGERTON, Daniel Thomas, and others.** *The Melange of Humour...* London: Printed by W. Lewis, [n.d., 1835]. **First collected edition.** Folio (14 1/16 x 10 1/4 inches; 358 x 260 mm.). Letterpress title and fifty hand-colored etched plates (including frontispiece). Plates watermarked 1835, 1821, and 1822. Contemporary half maroon roan, ruled in gilt, over gray pebble-grain cloth boards. Spine decoratively tooled and lettered in gilt with three wide raised bands. All edges gilt. With the engraved book-plate of John M. Schiff on front paste-down. Early ink signature of Wm. Morrison dated 1840 on front free endpaper. Top and bottom of spine expertly repaired, inner joints neatly strengthened. An excellent example of a very rare and highly amusing book of caricatures.

Rare: OCLC/KVK locate just three copies in libraries and institutions worldwide: Yale University Library (CT, US); Harvard University (MA,US) and University of Oxford Libraries (UK).

The collection comprises: Six hand-colored aquatint plates [A Day's Journal of a Sponge] (London, 1824); twelve numbered hand-colored aquatint plates by Egerton originally published as *The Necessary Qualifications of a Man of Fashion* (London, 1823); hand-colored engraved title and twelve hand-colored aquatint plates by Egerton (London, 1824) Abbey, Life, 287 and Colas 937 (with imprint of W. Sams); six plates by Henry Alken (London, 1821); thirteen hand-colored lithographed plates by Pigal and L. Boilly. Abbey, Life 287 & 289; Bobins 1319; Colas 937; Tooley, 203 & 204.

DB 05670.

**\$12,500**



**Sixty-Six Lithographed Plates by Gavarni**  
**"Stevedores" at the Carnival of Paris**

**GAVARNI** [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Débardeurs...* Paris: Au Bureau du Journal Amusant & Petit Journal pour Rire. [Chez Bauger], [1840-1842]. Three large quarto volumes (13 1/4 x 10 inches; 337 x 253 mm.). Sixty-six numbered lithographed plates. Plates printed by Aubert & Cie. Mixed states of the plates as per Armelhaul & Bocher. The first forty-four plates with some occasional marginal staining, some light foxing affecting just a few plates. Publisher's printed green paper wrappers with original? glassine wrappers. Front wrappers of parts 1 & 2 with some minor discoloration on foreedge. Overall an excellent example - the first that we have seen in the original printed wrappers.

A series of sixty-six lithographs, of which nine first appeared in other journals... and one plate prior to the publication of the entire series in *Le Charivari* from 19 January 1840 to 5 February 1842. "This is the most considerable of the several series of lithographs devoted by Gavarni to the balls which were a passion with him. He was an organizer and patron of the more elegant, and he found the popular balls at the Opera and elsewhere an attractive subject for his designs. Théophile Gautier, who believed that at this period Parisian balls had virtually 'effaced the former carnival of Venice,' called Gavarni 'their depicter and historian.' As dancers throw themselves into their round of pleasure, 'a man stands with his back against a pillar; he watches, he listens, he observes.' And the following day on stone 'he lends his own wit to all the masks, perhaps stupid in themselves; he sums up in a profound word the chit-chat of the foyer; he translates into a pleasant legend the hoarse excitement of the hall.'" (Ray, *The Art of the French Illustrated Book*).

DB 05550.

**\$2,850**



**Gavarni's "Terrible Children"**  
**Fifty Superb Hand Colored Lithographs Including the Pictorial Title-Page**

**GAVARNI, Paul** [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Enfants terribles*. Paris: Bauger et Cie., [n.d., 1838-1842]. **First edition.** Large quarto (13 11/16 x 10 1/2 inches; 345 x 267 mm.). Pictorial hand-colored lithograph title-page, and forty-nine numbered hand-colored lithographed plates printed by Aubert & Cie. Imprints vary. Bound in at the end is a leaf of advertisement *Des Modes Parisiennes*, verso blank, and the sixteen page Aubert et Cie. *Livres et Albums*. Mid-twentieth century quarter dark blue cloth over blue imitation leather boards, covers decoratively stamped in blind, front cover decoratively lettered in gilt. Smooth spine lettered horizontally in gilt. The superb hand-colored lithographs bright and colorful.

"Gavarni's conception of the *enfant terrible* has passed into a proverb. For all their apparent ingenuousness, his appealing children are preternaturally sharp. They see and hear everything in their little world, and they are infallible in announcing their discoveries where they will cause the most embarrassment. So a little boy asks a visitor: 'Sir, who is it that invented gunpowder?...since Papa says it isn't you' (no. 10); or a little girl informs a suitor: 'Aunt Amelia says that you are very nice; but it's a pity that you are too stupid' (no. 32)" (Ray, *The Art of the French Illustrated Book*).

According to OCLC there is just one example in libraries & institutions worldwide: The Gordon Ray copy at The Morgan Library & Museum (NY, USA) - also apparently without the pictorial hand colored title-page.

DB 05982.

**\$9,500**



**An Amazing Collection of Thirty-Three Superb Hand Colored Lithographs  
By the Best French Caricaturists - From Some of their best Series**

**GAVARNI, Paul.** [pseudonym of Guillaume Sulpice Chevallier]. **DAUMIER, Honoré.** **VERNIER, Charles.** **TRAVIES, Charles Joseph.** A fine album of thirty-three superb hand colored lithograph plates, heightened with gum arabic. Comprising 15 by Paul Gavarni; 7 by Honoré Daumier; 4 by Bouchot; 3 by Travies; 2 by Charles Vernier; 1 by Provost and 1 by Pruche. [Paris]: Chez Aubert, [ca. 1837-1850]. Oblong quarto (9 5/8 x 12 7/8 inches; 244 x 237 mm.). Thirty-three fine hand colored lithographs, all heightened with gum arabic. The fifth plate (Les Enfants Terribles) slightly shorter at outer margin. Some very occasional marginal soiling otherwise a remarkably fine and clean suite. Contemporary quarter green scored calf over dark red cloth boards, smooth spine elaborately decorated in gilt, yellow endpapers.

A very fine collection of hand colored lithographs by Gavarni, Daumier, Bouchot, Travies, Vernier, Provost and Pruche.

These are from the series Les Étudiens de Paris; Les Domestiques; Contributions Indirectes; Scenes Bachiques; Les Enfants Terribles; Les Debardeurs; Fourberies de Femmes; Le Carnaval; Émotions Parisiennes; Les Rues de Paris; Soins Tyranniques; Chasse et Peche; Les Francais Croqués par eux Mêmes; Ce Que Parler Veut Dire; Les Gamins de Paris; Paris le Soir; and Moeurs Conjugales.

An amazing collection of thirty-three fine hand colored lithographs by the best artists from some of their best series.

DB 05940.

**\$8,500**



**One Hundred and Twenty-Two Hand Colored  
Lithographed Plates by Paul Gavarni  
Including the *Le Carnaval a Paris 1e Série* & *Le Carnaval a Paris***

**GAVARNI [pseudonym of Guillaume Sulpice Chevallier].** *Oeuvres de Gavarni. Les Débardeurs: Le Carnaval: Le Carnaval a Paris.* Paris: Chez Aubert, 1838-1843. Folio. All plates measuring 13 3/8 x 10 1/8 inches; 339 x 257 mm. Contents: *Les Débardeurs.* A complete series of sixty-six hand colored lithographs, of which nine first appeared in other journals (eight in *La Caricature* (plates 21, 23, and 24 under the title "Souvenirs du Carnaval" and 32, 44, 49, 54, and 61 under the title "Les Débardeurs") and one (plate 58) in *La Mode* prior to the publication of the entire series in *Le Charivari* from 19 January 1840 to 5 February 1842. [And]: *Le Carnaval 1e. Série.* Paris: Chez Aubert, [1838-1839]. First series complete. Twenty-seven superb hand colored lithograph plates all with printed captions. (Armelhault & Bocher 375-397). [And]: *Le Carnaval a Paris.* Paris: Chez Aubert, [1841-1843]. 29 of 40 hand colored lithograph plates (missing plate nos. 1, 4, 5, 6, 15, 21, 22, 23, 24, 25, & 32). A total of 122 superb hand colored lithographs, all heightened with gum arabic. Housed together in the original quarter scored calf over mottled blue boards clamshell case with original blue cloth ties.

This series of plates by Gavarni is quite rare; only three copies are listed in OCLC, and it has not sold at auction in the last forty-two years.

DB 05942.

**\$16,500**





**Two Incredibly Scarce Gavarni Albums Bound Together  
A Total of Forty-Three Marvelous Hand-Colored Lithographs**

**GAVARNI** [pseudonym of **Guillaume Sulpice Chevallier**]. *Paris le Matin*. Paris: Chez Aubert, 1838-1839. [bound with] *La Boite aux Lettres*. Paris: Caboché Gregoire / Chez Aubert, 1839. **First editions**. Folio (13 1/8 x 9 5/8 in; 334 x 245 mm). *Paris le Matin* with twelve, and *La Boite aux Lettres* with thirty-one (of thirty-four) hand-colored lithographed plates; a total of forty-three plates. Bound to contemporary French style, c. 1920, in quarter black morocco over marbled boards. A very fine copy.

ABPC Index, 1923-present, records no copies of *Paris le Matin* at auction within the last eighty-eight years. Only one copy of *La Boite ux Lettres* has come to auction within the last thirty-six years and it contained only fourteen plates. Only one copy of *Paris le Matin* is found in institutional collections worldwide. OCLC records only five copies of *La Boite aux Lettres* in libraries throughout the world.

*Paris le Matin* (Paris Morning) and *La Boite aux Lettres* (Mailbox) are typical - if exceedingly scarce - examples of Gavarni turning his satiric eye on the customs and manners of the French petit bourgeoisie. *Paris le Matin* limns the morning activities of Parisians; *La Boite aux Lettres* is a charmingly amusing survey of writing, sending, and receiving letters in Paris of the era. *La Boite aux Lettres* lacks the last three plates, XXXI, XXXIII, and XXXIV. The institutional copies appear to be incomplete, as well, but it seems that the copy under notice is as complete as has ever been seen within our lifetime and is likely to remain so for many years to come.

DB 05959.

**\$6,500**



**A Unique Copy of Gavarni's Classic  
Featuring The Colorist's Models**

**GAVARNI** [pseudonym of **Guillaume Sulpice Chevallier**]. *Souvenirs du Bal Chicard*. [Paris: Bauger & Cie., n.d., 1839-1843]. A unique copy comprised of colorist Edouard Bouvenne's models. Large quarto (13 1/2 x 10 1/2 in; 341 x 266 mm). A suite of twenty hand colored lithographs representing the travesties of men and women, commissioned for Le Charivari. Printed by Aubertet et C<sup>ie</sup>. All plates mounted on stubs. Fourteen plates have "Modele" stenciled in color at foot; five have "Modele" inked in Bouvenne's hand and Bouvenne has boldly signed and dated thirteen plates; only the first plate is unmarked by Bouvenne in any way. Early twentieth century green cloth, front cover with maroon morocco label bordered and lettered in gilt, spine with maroon morocco label lettered in gilt. A few plates with light foxing. Eighteen of twenty plates with Bouvenne's ink and/or color smudges at margins demonstrating their work-plate status.

Second only to Daumier as the greatest social commentator and satirical artist of nineteenth century France, Gavarni produced the work under notice during his first period whence he confined himself to the study of Parisian manners, particularly those of the city's youth. *Souvenirs du Bal Chicard* (Memories of the Chicard Ball) dates from when he was in charge of the journal Le Charivari and was a regular at Paris's most prestigious balls, for which he often designed many costumes. During this time many of his finest lithographic sets drew their subject matter from these costume balls including *Souvenirs du Bal Chicard*.

DB 05960.

\$8,500



**French Society Enjoying the Foibles and Vices of Carnival as Depicted by Gavarni  
Six Exceptionally Rare Hand Colored Lithograph Plates**

**GAVARNI, Paul [Sulpice Guillaume Chevallier].** *Souvenirs de Carnaval par Gavarni.* Paris: Rittner et Goupil, [1837]. **First edition, first issue.** Elephant folio (20 3/4 x 13 1/2 inches; 527 x 343 mm.). Original front pink wrapper (as title) with small lithograph illustration by Gavarni. Six superb hand-colored lithograph plates, all heightened with gum-arabic and all with the small oval, marginal blind-stamp of the publishers. Some occasional light marginal foxing. Contemporary half red scored calf over red cloth boards. Front cover with rectangular red scored calf label bordered and lettered in gilt, smooth spine. Some light wear to extremities, still a very fine copy of this great rarity.

Exceedingly rare suite of whimsical prints depicting French society enjoying the foibles and vices of carnival. Most of Gavarni's later works, which became more serious, were aimed at a different section of the public, which had previously granted him so wide a popularity, as did his works on Carnival, of which this was one of the last.

RBH only lists one copy at auction in the last 50 years (this copy). OCLC & KVK locate just one (uncolored) example in libraries and institutions worldwide: The Gordon N. Ray copy at The Morgan Library & Museum (NY, US). That copy is uncolored and much smaller with a sheet size of just (13 7/8 x 10 5/8 inches; 352 x 270 mm.). Armelhaul & Bocher 308; Beraldi VII, 50; Bobins III, 936; Not in Colas.

DB 05611.

**\$9,500**



## James Gillray's *Life of Cobbett with Eight Superb Hand-Colored Etched Plates*

**GILLRAY, James.** *The Life of Cobbett*, written by himself. London: H[annah] Humphrey, 1809. **First edition.** Large folio (19 3/8 x 12 inches; 492 x 305 mm.). The complete set of eight etchings, with large margins and original hand-coloring, each one with printed text underneath. Three of the plates with watermark 'Whatman 1808' and two of the plates with watermark "1806". Occasional minor surface dirt or stains, not affecting image, plates 1 & 8 with small expert repairs to blank lower corner, not affecting plate mark. Bound by Root & Son in early twentieth century half red morocco over red cloth boards ruled in gilt. Front cover with title in gilt, spine with two raised bands, ruled and lettered in gilt, marbled endpapers. Spine ends expertly and almost invisibly repaired. An excellent example with very large margins of this very rare suite.

"This series of bitter satirical prints against the grand radical of the day are parodies on the autobiographical sketch in his own Register, published during this year. They need little further explanation than that given in the inscriptions beneath each plate, the first of which represents the pretended amusements of his childhood." (Wright & Evans, pp. 350-352).

"For Gillray, as for any perceptive humorist, comedy and tragedy were the opposite sides of the same coin. In his eyes, human experience seems to resolve itself into a grim sort of carnival roller-coaster on which trial is inevitably followed by error and aspiration necessarily results in disillusion" (Hill, *Mr. Gillray The Caricaturist*, p. 136).

DB 05693.

\$8,500



**J.J. Grandville's *Types Modernes*  
A Fine Example in the Original Wrappers**

**GRANDVILLE, J.J., illustrator.** *Types Modernes*... Paris: Neuhaus [&] Aubert, 1835-38. Oblong folio (12 3/4 x 18 7/8 inches; 324 x 480 mm.). Nine loose sheets as issued, including frontispiece, all with superb and fascinating lithographs on papier de chine laid onto paper sheets. Publishers pale green wrappers, lithographed front cover with title and large vignette by Grandville. Wrapper spine expertly and almost invisibly repaired. Housed in a quarter orange morocco over marbled boards chemise which in turn is housed in an orange morocco edged slipcase.

The first six plates, including the frontispiece, are from the first printing published by Neuhaus in 1835. The last three bear a plate number, the mark of the second printing published by Aubert around 1838. The frontispiece shows God, assisted by Cuvier, Lavater and Gall, on the day of the Last Judgment. The other eight plates show: Phrenological and col-logical study of the French in 1834; 19th century hat making; Variety of canes; Variety of snuffers; Variety of pipes; Animalomania (2 plates); The lay people of Paris.

**Exceptionally Rare.** OCLC & KVK locate just one copy in libraries and institutions worldwide: The Donaueschingen copy at the University of N. Carolina, Chapel Hill (NC, US). We have been unable to trace any copies at auction over the past 100 years. According to Annie Renonciat *Types Modernes* was published between "décembre 1834, décembre 1836". Renonciat, pp. 99-102, 104, 108, 112, 134 & 213.

DB 05707.

**\$9,500**



## A Most Delightful Group of Characters by Henry Heath

**HEATH, Henry.** *Heath's Oddities*. London: W. Spooner, [ca. 1830]. Large quarto (11 3/4 x 9 1/4 inches; 298 x 235 mm.). Hand colored lithograph title and twenty-two numbered hand colored lithograph plates. Six plates signed "HH" and two other plates with "H.H. Delt." Extra-illustrated with three original watercolors. Bound by Rivière and Son, ca. 1910. Full olive green morocco, covers ruled in gilt, spine ruled and lettered in gilt in compartments, gilt ruled board edges and decorative gilt turn-ins, marbled endpapers, top edge gilt. Housed in a fleece-lined brown cloth slipcase. Expertly and almost invisibly rebaked with the original spine laid down.

The Schwerdt copy of this scarce series with three of the original watercolors by Henry Heath added at a later date most probably by Joel Spitz. The satirical plates depict both social and sporting scenes. Schwerdt had another example under the title "Toast & Oddities" which had thirty-eight plates + Toast & Sentiments (seven plates) making a total of forty-five plates. "Although the title here differs from that of Heath's "Oddities," 38 plates included in both publications are identical. In the present issue, however, there are seven additional plates of "Toasts & Sentiments." (Schwerdt I, pp. 236/237).

An amusing and exceedingly rare group of caricatures by Henry Heath depicting mainly humorous sporting scenes. Heath "did imitation caricatures in the style of John Doyle 'HB' signed 'HH' for Messrs. Fores, 1831 and etched vignettes in the style of Cruikshank and lithographs in the style of Seymore from 1834" (Houfe, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*, p. 337). OCLC/KVK locates just one example in libraries and institutions worldwide: Harvard University (MA, US).

DB 05682.

**\$12,500**



## Isabey's Grotesque and Indelicate Caricatures

**ISABEY, Jean-Baptiste.** *Caricatures de J.J. 1818. à paris.* Paris: Chez l'auteur et chez Alphonse Giroux, 1818. **First edition.** Oblong folio (10 1/4 x 14 3/8 inches; 260 x 365 mm.). Publisher's lithograph pale pink wrapper as title-page and twelve numbered hand-colored lithographed plates. Plates lithographed by C. Motte. All plates mounted on guards. The plates vary in size from approximately 9 3/4 x 12 3/8 inches (248 x 314 mm.) to 10 1/4 x 14 5/16 inches (260 x 364 mm.). Late nineteenth-century quarter green roan over marbled boards. Smooth spine decoratively tooled and lettered in gilt. Original pink lithographed wrappers bound in. Spine faded to brown, extremities lightly rubbed. Some light foxing and occasional soiling. Short neatly repaired tear to outer blank margin of Plate 10, not affecting image. Overall, an excellent copy.

"These twelve pseudonymous designs were the pastimes of Jean-Baptiste Isabey, a miniature painter of repute, who was the father of Eugène Isabey. Of great verve and spirit in themselves, their grotesque figures, tall or short, fat or thin, provide a link with English caricature of the previous quarter of a century, particularly the work of Thomas Rowlandson. Isabey's situations are as gross and indelicate as his people." (Ray, *The Art of the French Illustrated Book*).

DB 05962.

\$6,500



## The Journal That Initiated the Golden Age of French Caricature

[LA CARICATURE]. [PHILIPON, Charles, founder, publisher, editor]. *La Caricature*. Morale, Religieuse, Littéraire et Scénique. Nos. 1 - 86 [first three volumes of ten]. Paris: Chez Aubert, Nov 4, 1830 - April 18, 1833. Three large quarto volumes (13 1/2 x 10 1/8 in; 342 x 257 mm.). Containing the first five volumes, 128 of 129 issues (bound without issue 129), each with four pages of text and lithographed plates numbered 1-18, 19-163, 166-266, plus four unnumbered or bis plates [121, 153, 181a, & 181b]. A total of 267 (of 528) plates, some of which are double-page folding, including eighty-eight hand-colored and four with movable flaps/panels. Almost all issues bearing the Timbre Royal Seine 5 centime tax stamp to upper or lower right corner of front page. This set has been bound, as is quite common without plate 19 (Un Ami du peuple par H. Monnier). "It is missing in the La Bedoyère copy, as in most copies." (Vicaire II, p. 52). Handsomely bound by Thivet ca. 1880 in three-quarter red morocco over marbled boards, ruled in gilt. Spines with five raised bands, elaborately decorated and lettered in gilt in compartments, marbled endpapers. Some plates with light to moderate foxing. A couple with foxed spots generally to margins and not intruding upon image. While some of the wrappers/text have toned as expected (but are not brittle), others - miraculously - remain as fresh as the day they were printed. An excellent run of the first five volumes.

Issued over only five years *La Caricature* is the most famous of all nineteenth century satirical magazines. The major contributors were Daumier and Grandville but there are contributions by Monnier, Lami, Descamps, Raffet, Gavarni, Deveria, Bouquet, Traviès, Desperet, Forest, Roubaud and others. Ray, *The Art of the French Illustrated Book*, 160. Vicaire II, cols. 46-81.

DB 05941.

\$22,500





**Scarce Awkward Clashes! Très Amusant!  
Très Rare Inopportune Social and Personal Events  
Eugène Lami's Interpretation of Thomas  
Rowlandson's Miseries of Human Life**



**LAMI, Eugène.** *Les Contretems en Caricatures...* Paris: Chez Gihaut, 1825. **First editions of both series complete.** Oblong octavo (7 7/8 x 10 7/8 in; 200 x 276 mm.). Twenty-four amusing hand-colored lithographs. The first plate with a small professionally repaired tear to the outer blank margin. Bound ca. 1930 in half gray cloth over marbled boards. Publishers pictorial stiff gray wrappers bound in at front and back. A near fine copy.

An exceptionally scarce album, with only one copy coming to auction within the last forty-two years, and OCLC/KVK recording only four copies worldwide. We know of only one copy in private hands, sold to a client of ours ten years ago.

DB 05984.

**\$4,750**

**A Fine Collection of Two Extremely Rare Suites**



**LAMI, Eugène.** *Panorama du Bois de Boulogne 1828.* Paris, Delpuch, [1828]. **First edition.** Oblong folio (9 3/4 x 13 5/8 inches; 248 x 346 mm.). Vignette lithographed title-page and 10 (of 12) hand colored lithograph plates. Plates Nos. 1 and 11 are missing, as almost always, the first even being "untraceable," according to Lemoisne. Rare: OCLC/KVK locate just one copy in libraries and institutions worldwide. **[Bound with]: LAMI, Eugène.** *Six Quartiers de Paris.* Paris: Chez Delpuch, 1828. **First edition.** Oblong quarto. (10 3/8 x 14 inches; 264 x 355 mm.). Lithograph vignette title and six hand colored lithographed plates. Complete as issued. **Not to be confused with a similar title with hand colored lithograph plates by Henri Monnier.** Late nineteenth century half green morocco over marbled boards, smooth spine lettered horizontally in gilt, spine faded. Rare: OCLC/KVK locate no copies in libraries and institutions worldwide.

DB 05987.

**\$7,500**

**Eugène Lami's Six Quartiers de Paris**



**LAMI, Eugène.** *Six Quartiers de Paris.* Paris: Chez Delpuch, 1828. **First edition.** Oblong quarto. (10 1/8 x 13 inches; 257 x 330 mm). Lithograph vignette title in sepia and six hand colored lithographed plates. Complete as issued. Early-to-mid twentieth century half blue cloth over marbled boards. A fine copy.

**Not to be confused with a similar title with hand colored lithograph plates by Henri Monnier.**

Rare: OCLC/KVK locate no copies in libraries and institutions worldwide.

DB 05985.

**\$4,500**

**The Various Misadventures of a Young and Naïve Protagonist**  
**First Edition in the Original Sixteen Monthly Parts Illustrated by John Leech**

**LEECH, John, illustrator. SMITH, Albert.** *The Struggles and Adventures of Christopher Tadpole at Home and Abroad...* London: Richard Bensley, September 1846 - December 1847. **First edition in the original sixteen monthly parts, complete.** Octavo (8 7/8 x 5 11/16 inches; 226 x 145 mm.). Sixteen original parts. Engraved portrait and thirty -two engraved plates by John Leech. Eight pages of advertisements in parts I & II, apology slips in parts IX & XV. Publishers printed wrappers with advertisements on inside front, inside back & back covers. Housed in a blue cloth chemise within a blue cloth slipcase. A near fine set.

*The Struggles and Adventures of Christopher Tadpole at Home and Abroad* is a satirical novel by Albert Smith, first published in serial form in sixteen monthly parts from September 1846 through December 1847 (first published in book form in 1848). The story follows Christopher Tadpole, a young and naïve protagonist who embarks on various misadventures in his quest for success and recognition. The novel humorously portrays Tadpole's encounters with eccentric characters and absurd situations, offering a sharp critique of Victorian society's values and aspirations. Illustrated by John Leech, the novel is renowned for its wit and comedic flair, making it a classic example of Victorian-era satire.

**Albert Richard Smith (1816-1869)** was a prominent English author, entertainer, and mountaineer. He was known for his satirical and humorous take on various aspects of Victorian society, making him a celebrated figure of his time.

DB 05824.

\$2,850



**"Suit the Word to the Action, - the Action to the Word" (William Shakespeare)  
A Delightful Gallimaufry of Visual Wordplay, Corniness, and Puns in Caricature  
Forty Hand Colored Aquatint Plates**

**LISLE, Joseph.** *Joe Lisle's Play Upon Words.* London: Thomas M'Lean, 1828. **First edition.** Small oblong quarto (7 1/8 x 10 3/8 inches; 181 x 264 mm.). Letterpress title-page. Forty hand colored aquatint plates. First plate with small piece torn away from lower blank margin, last plate with small ink stain on upper blank margin, not affecting platemark and tiny piece torn away from lower corner. Plates watermarked "1828". First blank leaf with slight water-stain and contemporary ink inscription (faded). Title-page with slight water-stain. Bound ca. 1830 in dark blue morocco over blue cloth boards ruled in gilt. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, pale green endpapers, all edges gilt. A very good copy.

Here, then, is a charming collection by a journeyman satirical caricaturist who, if not a peer of his contemporaries Cruikshank, Seymour, Heath, Alken, and Woodward, left a notable mark, however small, in the field. As such, any work by Lisle should be considered for any serious collection of British caricature. As to why so little is known and so little produced by Lisle, one can only speculate that he was, as many journeyman artists and tradesmen of his time, perhaps a little too familiar with the inside of a bottle of ardent spirits.

OCLC/KVK record only four copies in institutional holdings worldwide.

DB 05850.

**\$1,850**



**Pierre-Jean de Béranger "The Most Popular French Songwriter of All Time"  
"The First Superstar of French Popular Music"  
Thirty Three (of Forty) Hand Colored Lithograph Plates by Henri Monnier**

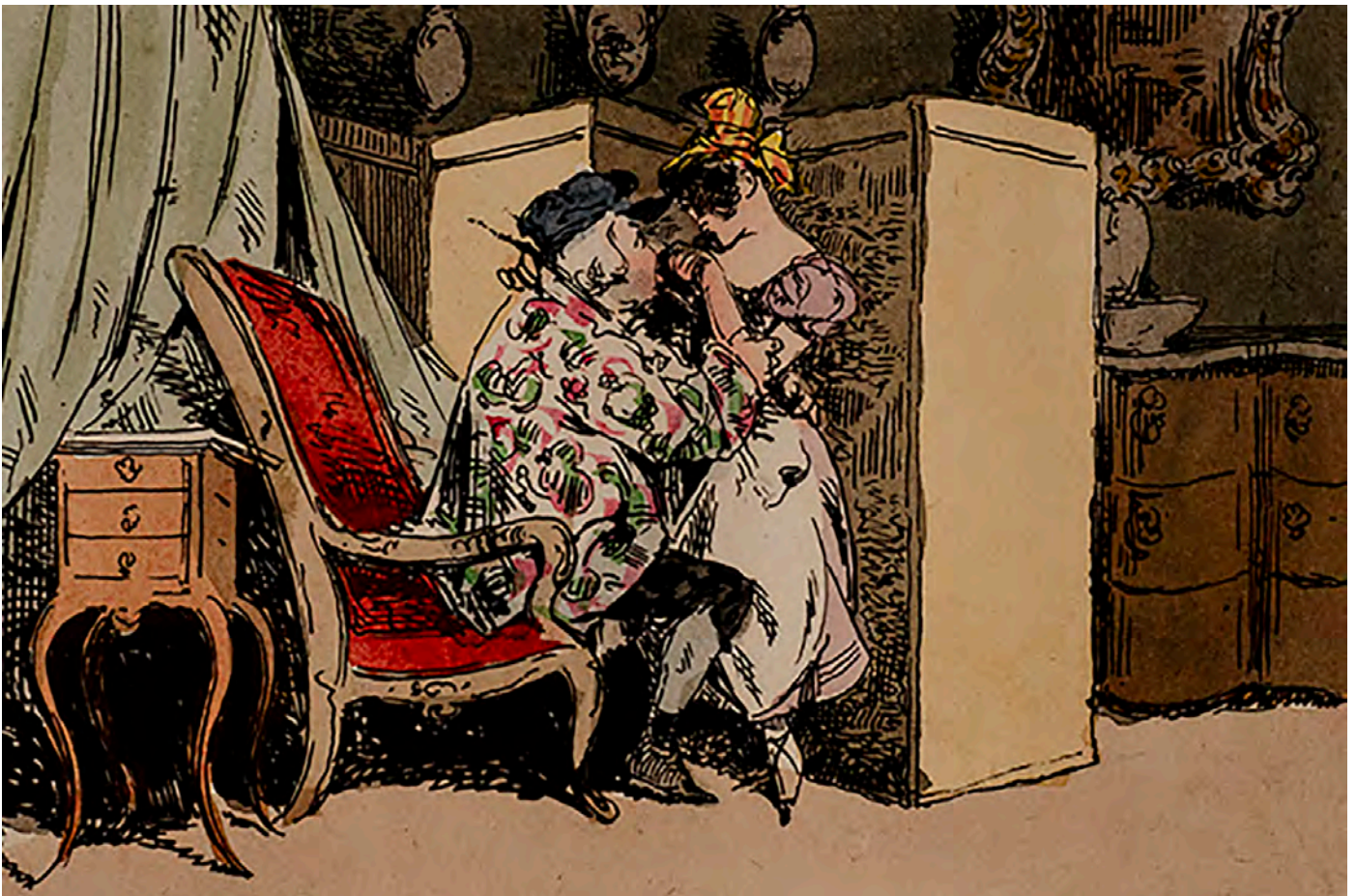
**MONNIER, Henri, illustrator.** *Chansons de P.J. Béranger Anciennes...* Paris: Baudouin Frères, Éditeurs, 1828. **First edition.** Two octavo volumes (8 1/4 x 5 1/8 inches; 209 x 130 mm.). Bound without the half-titles and the additional four-page preface in volume one. Thirty-three (of forty) superb hand colored lithograph plates by Henri Monnier and numerous vignettes by Achille Devéria. Contemporary English, bead-grain, red morocco, covers elaborately decorated in gilt and blind. With the armorial bookplate of Stephens Lyne Stephens on front pastedowns. A very good copy. Rare.

OCLC locates just one complete copy in libraries and institutions worldwide: Paris-Est Marne-La-Vallee-Bu (France).

Pierre-Jean de Béranger (1780-1857) was a prolific French poet and chansonnier (songwriter), who enjoyed great popularity and influence in France during his lifetime, but faded into obscurity in the decades following his death. He has been described as "the most popular French songwriter of all time" and "the first superstar of French popular music". The Chansons were composed with fastidious care and are most notable for their clarity, wit and incisiveness, however the socialist and revolutionary content of his songs resulted in several brushes with the authorities, resulting in his nine month incarceration in La Force Prison.

DB 04859.

**\$1,850**



**'Memories of a Brief Affair'**  
**Twelve Superb Hand-Colored Lithographs by Charles Philipon**

**PHILIPON, Charles.** *Souvenir d' Amourette*. [Memories of a brief affair]. [Paris]: Chez Genty, [1830]. **First edition.** Folio (13 x 9 1/2 inches; 331 x 241 mm.). Complete with twelve superb hand-colored lithograph plates by Charles Philipon. Plates lithographed by Alexandre Cheyère. Mid twentieth century quarter salmon pink cloth over marbled boards, spine ruled and lettered in gilt. Some light marginal soiling, the sixth and eighth plates each have an expertly repaired marginal tear (not affecting image). Still a wonderful example of this remarkable rarity.

The plates depict twelve scenes of 'illicit' affairs...

We have been unable to find records of any other copy. OCLC locates just one copy in libraries and institutions worldwide (Kunstbiblio Staatliche Meseen Zu Berlin (Germany)). There are individual plates located as follows: Plate numbers 6, 7, 8, 9, 10, 11 & 12 are held at the Bibliotheque Nationale de France; The Wellcome Library (UK) have an example of plate number 12.

**Charles Philipon (1800-1861)** was a French lithographer, caricaturist and journalist. He was the editor of *La Caricature* and of *Le Charivari*, both of which were satirical political journals.

DB 05965.

\$6,500





DB 05991.

\$4,500

**Twenty-Four Highly Amusing Circular Hand Colored  
Lithograph Plates by Edmé-Jean Pigal**

**PIGAL, Edmé-Jean.** *Médailles ou Contrastes.* Paris: Chez Gihaut, ca. 1830. **First edition.** Folio (13 5/8 x 10 1/8 inches; 346 x 257 mm.). Twenty-four numbered, hand colored lithographed plates printed by Langlumé. Publishers red cloth over printed boards. Some occasional light marginal stains, not affecting the circular images. A near fine copy of a very scarce book.

Pigal's caricature was closer to English satirical art, than to the political and social satires of his French contemporaries, Daumier and Paul Gavarni.

OCLC/KVK locate no copies in libraries and institutions worldwide.

**Extremely Rare Complete Suite of Lithographed  
Plates by Pigal**



DB 05966.

\$3,500

**PIGAL, Edmé-Jean.** [*Vie d'un gamin, en 12 chapitres.*] [The life of a street urchin]. Paris: Chez Gihaut Frères, Editeurs, 1826. Oblong folio (10 1/8 x 13 5/8 inches; 257 x 346 mm.). Twelve hand-colored lithographed plates depicting the life of a street urchin. Plates lithographed by Langlumé. Early twentieth century dark green cloth over boards, front cover with red morocco label lettered in gilt. [cover title "L'Enfant du Faubourg"].

The plates are captioned as follows: Chape. 1. "Ma Génialogie; Chape. 2. "Ma naissance;" Chape. 3. "Mes premières années;" Chape. 4. "Mon apprentissage;" Chape. 5. "La belle âge;" Chape. 6. "Un moment d'oubli;" Chape. 7. "Mon père m'embarque;" Chap[e]. 8. "J'déserte à l'intérieur;" Chape. 9. "J'fais la montre, le mouchoir...;" Chape. 10. "J'suis à l'ombre;" Chape. 11. "On m'emploie;" and Chape. 12. "Ma dernière ressource."

We have only seen this book once before in 2001 - now in a private collection.

OCLC locates no copies in libraries and institutions worldwide

**Parisian Customs and Social Interactions as Seen by Edmé-Jean Pigal  
Seventy Superb Hand Colored Lithograph Plates**

**PIGAL, Edmé-Jean.** *Moeurs Parisiennes par Pigal.* Paris: Chez Gihaut Frères, [1823]. **First and only edition.** Folio (13 1/8 x 9 7/8 inches; 333 x 252 mm.). Lithographed title-page and seventy (of one hundred) fine hand colored lithograph plates. Some plates with minimal light staining or foxing. Late nineteenth century quarter red morocco over marbled boards, expertly rebacked with most of the original spine laid down.

A wonderful collection of mostly jovial and colorful characters depicting Parisian customs of social interactions in Pigal's unassuming style of caricature.

OCLC locates just two complete copies in libraries and institutions worldwide.

The publication date of this magnificent costume book is somewhat of a mystery. Our copy has the title-page and was published in Paris "Chez Gihaut Frères" [1823] the same as the Gordon Ray copy.

DB 05234.

**\$14,500**



**A Great Rarity**  
**M'Cringer's Treatise on Modern Education**  
**With Eight Superb Hand Colored Plates Etched by Thomas Rowlandson**

**ROWLANDSON, Thomas, illustrator. M'CRINGER, Joel [aka J[ames]B[rydges]. WILLYAMS. *A Compendious Treatise on Modern Education*...** London: Printed by J. Smeeton, 1802. **First edition.** Oblong folio (10 1/2 x 13 1/2 inches; 267 x 343 mm.). Eight superb hand-colored etched plates. Plates and text watermarked 1801. Contemporary diced calf, covers ruled in gilt and blind, expertly rebacked to style, corners expertly repaired. **An excellent example of a very rare book, the hand colored plates generally fresh and clean.**

OCLC locate just five copies in libraries and institutions worldwide: Yale University Library (CT, US), Harvard University (MA, US), Princeton University (NJ, US), Southwestern University (TX, US), and the Bobins Collection (IL, USA). "An exceedingly rare work" (Fitz Eugene Dixon sale, Anderson Galleries New York, January 7th, 1937, lot 189). Four copies have appeared at auction over the past fifty years - 2001, 2000, 1985 (2 copies). All four were apparently not great examples.

A rare and charming satire on educational treatises, with illustrations designed by J. B. Willyams (1772-1820) and etched by Rowlandson (1757-1827). Rowlandson frequently etched the designs of other satirists or amateurs, generally improving the designs and using his skill with figures and settings to balance the compositions and bring the characters to life.

DB 05069.

**\$18,500**





**One of the Rarest Thomas Rowlandson Items**  
**"These Delicate Engravings show Various Fictional Characters taken from**  
**Various Ranks of Society"**

**ROWLANDSON, Thomas.** [*Twelfth Night Characters, in Twenty-Four Figures*]. London: [Thomas Tegg, Cheapside, 1811]. Twelvemo (3 7/16 x 2 1/4 inches; 88 x 57 mm.). The complete set of 24 hand-colored etchings on stiff card mounted on stubs, each titled at head and with a 4-line verse below. Bound ca. 1890 in full red morocco covers elaborately paneled in gilt, spine elaborately decorated and lettered in gilt in compartments, gilt-dotted board edges, decorative gilt turn-ins, marbled end-papers, all edges gilt. Very fine.

An extremely rare Rowlandson item. OCLC/KVK locate just one example in libraries and institutions worldwide. This present example has been in a private collection since before the second world war...Originally published on two sheets, 12 images per sheet without title or preliminaries. These delicate engravings show various fictional characters taken from various ranks of society. The verse below each plate reveals something of the supposed character visualized from the imaginary name and title.

"Rowlandson's figures have no obvious connection to Shakespeare's "Twelfth Night." Scholars do, however, posit that that play may have first been performed at the end of the Christmas season, and note how the the dramatic shifts of fortune, costume and gender that occur in the plot echo Tudor Twelfth Night revels." (The Metropolitan Museum of Art, NY.)

DB 05930.

**\$7,500**



**'What One Says And What One thinks'**  
**Forty-Eight Fine Hand-Colored Lithograph Plates by Jean-Gabriel Scheffer**

**SCHEFFER, Jean-Gabriel.** *Ce qu'on dit et ce qu'on pense* [What one says and what one thinks]. Paris: Gihaut Frères, [1829-30]. Folio (13 1/2 x 10 1/4 inches; 343 x 260 mm.). Forty-eight (of sixty) hand-colored lithograph plates numbered consecutively up to 36, at which point they jump to 49 and then continue consecutively up to 60, for a total of 48. The last plate with two expert fore-margin repairs, some occasional light marginal foxing otherwise fine. Contemporary half red roan over diced red paper boards, smooth spine ruled, decorated and lettered in gilt. Near fine.

This is only the second time that we have ever seen this exceptionally rare series of plates. They depict the many manifestations of hypocrisy in French society of the time. That copy, which we sold in 2001 also had the same forty-eight colored plates.

We have only been able to locate only one other complete example - the Bobins copy (*The Exotic and the Beautiful - the World in Color*) which has a lithographed title and sixty hand colored plates. OCLC locates just three copies of this very scarce suite of plates. All three of these copies have forty-eight plates (like the present copy), and there is no evidence whatsoever that anything was ever excised from this book. It is possible that the missing numbers (37 through 48 inclusive) were deliberately withdrawn for some reason unknown to us. Providing some circumstantial backing for this theory is that Plate No. 49, the first of the final group, depicts a crowd greeting Louis Philippe with "Vive le Roi!" after the July Revolution in which he rose to power.

DB 04082.

**\$6,500**



## Twelve Hand-Colored Lithographed Plates

**VALMONT, Auguste de, illustrator.** *Histoire d'une comédienne*, en 12 planches par Auguste de Valmont. Paris: Chez P. Marino, [n. d., ca. 1825]. Folio (13 x 9 1/2 inches; 330 x 241 mm.). Publisher's pale green lithograph wrapper as title. Twelve hand-colored lithographed plates. Plates lithographed by Senefelder. A few light marginal spots otherwise clean and fresh. Mid twentieth century dark blue cloth over marbled boards, spine lettered horizontally in gilt. Publisher's lithograph wrapper bound in.

OCLC locates just two copies of in libraries and institutions worldwide: Harvard University, Houghton Library (MA, USA); Morgan Library and Museum (NY, USA).

Not in Colas, Hiler, or Lipperheide.

**Auguste de Valmont (fl. 1817-1827).** Fashion illustrator in Paris, drawing many lithographs for publishers, often signed on the stone 'A de V' or similar. His designs often have a satirical twist.

DB 05992.

\$4,500



## With Fifteen Charming Hand-Colored Lithographed Plates

**WATTIER, Émile-Charles.** *Le Progres de Seduction.* En Quinze Planches. Á Paris: [Engelmann], 1833. Large quarto (13 3/4 x 10 1/8 inches; 350 x 257 mm.). Wrapper title. Fifteen hand-colored lithographed plates by Villain (the first nine) and G. Engelmann (the last six) after Wattier. all plates mounted on stubs. Plates watermarked "J. Whatman / 1824 & 1825". Late nineteenth century maroon morocco over marbled boards. Spine with five raised bands, lettered in gilt, marbled endpapers, top edge gilt. Original printed wrappers bound in. Wrappers a little dust-soiled otherwise a fine copy, the hand-colored plates bright and fresh.

The fifteen plates by Émile Wattier depict a young girl meeting and falling in love with a handsome young man, her liaison with him, and subsequent pregnancy, her receiving a letter saying that he has gone away, and finally her arranged marriage to a much older man. Wattier's lithographs are very seldom seen.

We locate no other copies with this title, but the suite is listed in Paul Dreyfus-Bing's Index Bibliographique (an index of auction records) for 1894-1895 (Vol. 3: 1216, price 35fr.)

This book was originally issued in 1824 under a different title: *Un An de la vie d'une jeune fille, roman historique en XVII chapitres, écrits par son confident et lithographiés par M. Wattier.* Paris: Chez G. Engelmann [et] Gihaut, 1824. The two additional plates were "Chap: XVI. On la marie," and "Chap: XVII. Je suis...heureux, C'est sur!"

DB 05967.

\$5,500

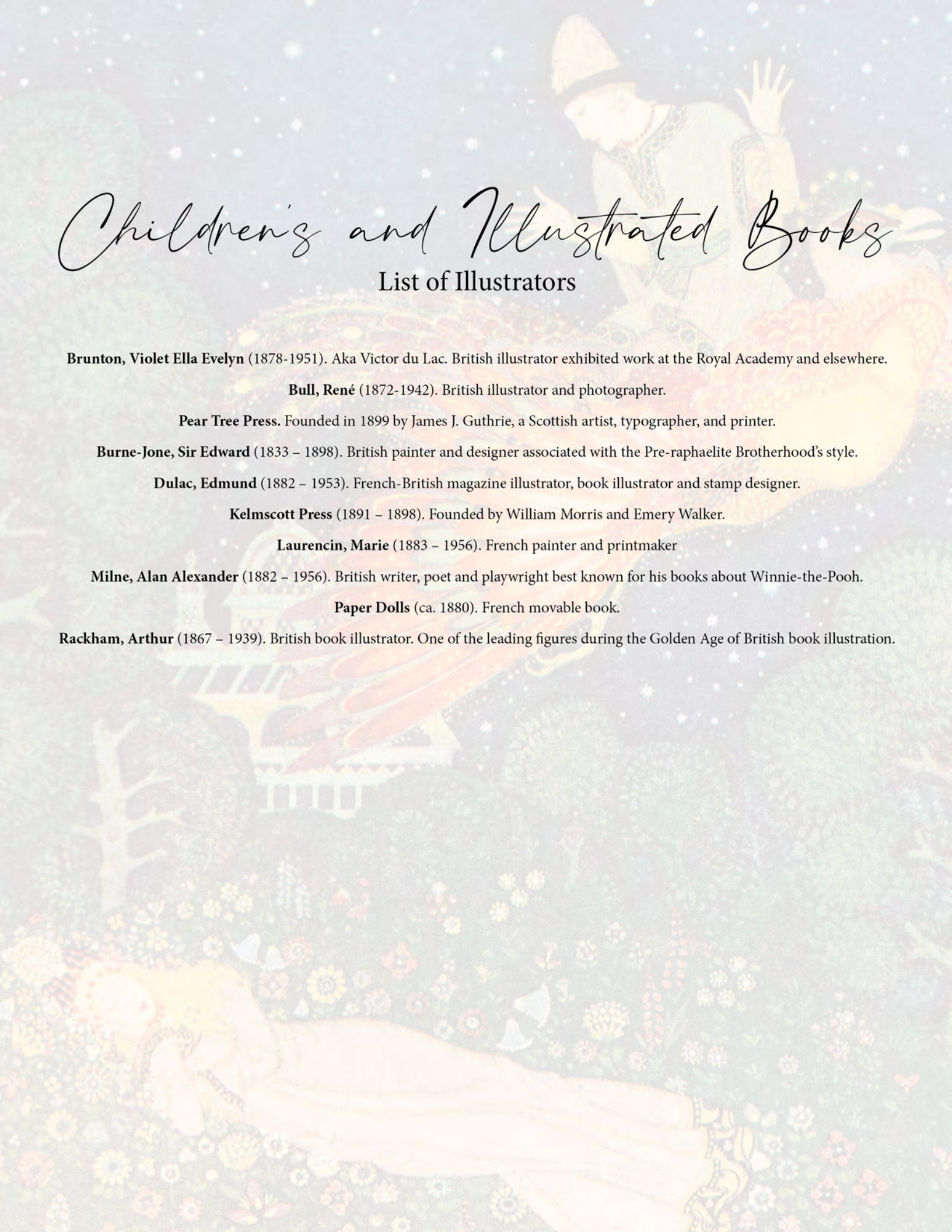


# CHAPTER TWO

## *Children's and Illustrated Books*



[DULAC, Edmund, illustrator]. Edmund Dulac's Fairy-Book... London: 1916. DB 06032



# Children's and Illustrated Books

## List of Illustrators

**Brunton, Violet Ella Evelyn** (1878-1951). Aka Victor du Lac. British illustrator exhibited work at the Royal Academy and elsewhere.

**Bull, René** (1872-1942). British illustrator and photographer.

**Pear Tree Press**. Founded in 1899 by James J. Guthrie, a Scottish artist, typographer, and printer.

**Burne-Jone, Sir Edward** (1833 – 1898). British painter and designer associated with the Pre-raphaelite Brotherhood's style.

**Dulac, Edmund** (1882 – 1953). French-British magazine illustrator, book illustrator and stamp designer.

**Kelmscott Press** (1891 – 1898). Founded by William Morris and Emery Walker.

**Laurencin, Marie** (1883 – 1956). French painter and printmaker

**Milne, Alan Alexander** (1882 – 1956). British writer, poet and playwright best known for his books about Winnie-the-Pooh.

**Paper Dolls** (ca. 1880). French movable book.

**Rackham, Arthur** (1867 – 1939). British book illustrator. One of the leading figures during the Golden Age of British book illustration.



**A Collection of the World's Best Fairy Tales**  
**Illustrated by Violet Brunton**

**BRUNTON, Violet, illustrator.** *Silver Magic.* A Collection of the World's Best Fairy Tales from all Countries. Edited and Arranged by Romer Wilson. With Illustrations in Colour & Line by Violet Brunton. London: Jonathan Cape, [1929]. **First edition.** Octavo. Eight color plates and forty-seven black & white illustrations in the text including several full-page. Publisher's silver cloth over boards, covers decorated with blue stars, spine decorated and lettered in blue, top edge stained blue. Small neat ink date "1929" at top of front free endpaper, otherwise a near fine copy of this lovely little book of fairy tales including such favorites as *The Marriage of Cupid & Psyche*, *The a History of Reynard the Fox*, *Clever Alice*, *Lohengrin*, *The Twelve Dancing Princesses*, *Cinderella*, *Beauty and the Beast*, and many others.

DB 05433.

**\$250**

**With Sixteen Full-Page Color Plates by René Bull**



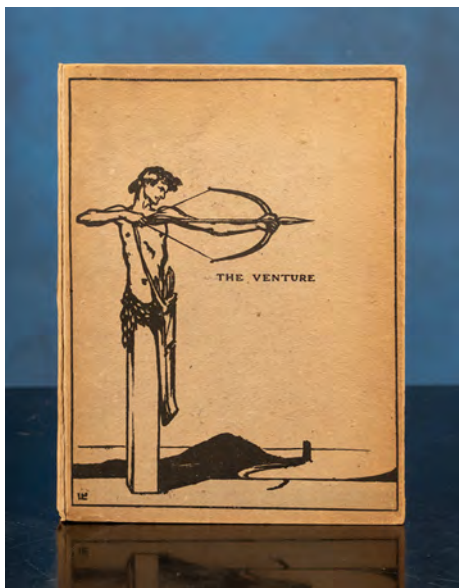
**BULL, René, illustrator. MÉRIMÉE, Prosper.** *Carmen.* Translated by A.E. Johnson. London: Hutchinson & Co., [n.d, 1916]. **First trade edition.** Quarto. Color frontispiece and fifteen color plates. Seventy-four black and white illustrations in the text. Publishers red cloth over boards, gilt on front cover and spine. Gray and white pictorial endpapers. Top edge gilt, others stained red. Gilt on spine dull, some light wear to extremities, neat ink inscription dated 1917 on front free endpaper, and another ink inscription on front blank leaf. A good copy of an uncommon book.

Rene Bull's vibrant illustrations perfectly capture the intense drama of love and jealousy in Prosper Mérimée's tale which was the basis for Georges Bizet's opera of the same title.

DB 03527.

**\$250**

**The Illustrators of the Arts and Crafts Movement**



**PEAR TREE PRESS.** *The Venture. An Annual of Art and Literature...* London: [The Pear Tree Press] At John Baillie's, 1903. **First edition.** Large octavo. Colored frontispiece and fourteen full-page black & white woodcuts included the text. Publisher's pictorial gray boards, front cover and spine lettered in black, green pictorial endpapers, engraved bookplate of W. MacDonald MacKay on front paste-down. Inner hinges neatly repaired, otherwise a near fine copy.

**The illustrators of the Arts and Crafts Movement include:** Charles Hazelwood Shannon, Charles S. Ricketts, T. Sturge Moore, Lucien Pissarro, E. Gordon Craig, Paul Woodroffe, Laurence Housman and others.

DB 06018.

**\$650**

## One of Three Hundred Copies, With Thirty-Eight Stunning Color Plates

**BURNE-JONES, [Sir] Edward.** *The Flower Book...* London: Reproduced by Henri Piazza et Cie. for the Fine Art Society, 1905. **First (only) edition.** Limited to 300 copies, numbered and initialed on the limitation page for the publisher. Quarto. Thirty-eight superb circular color plates. Title-page and half-title printed in red and green. All leaves mounted on stubs. Publisher's full dark green morocco. Covers bordered in gilt, front cover lettered in gilt, spine with five shallow raised bands, lettered and tooled in gilt in compartments. A fine copy of this superb book.

“The pictures in this book are not of flowers themselves, but of subjects suggested by their names. The first meaning of many of these has long been forgotten, and new meanings are here found for them in the imagination of the artist.

“[Burne-Jones] began the series for his own pleasure in 1882, as rest from more laborious work, keeping by him a list of beautiful names that he had met with & choosing subjects amongst them from time to time according to his mood. All the pictures take the same form, a circle about six inches in diameter—a kind of magic mirror in which the vision appears—and he wished them not to be separated, because, wide as is their scope, one spirit, that of pure fantasy, unites them” (from the book’s preface, by Georgiana Burne-Jones, the artist’s widow).

DB 06005.

\$11,500





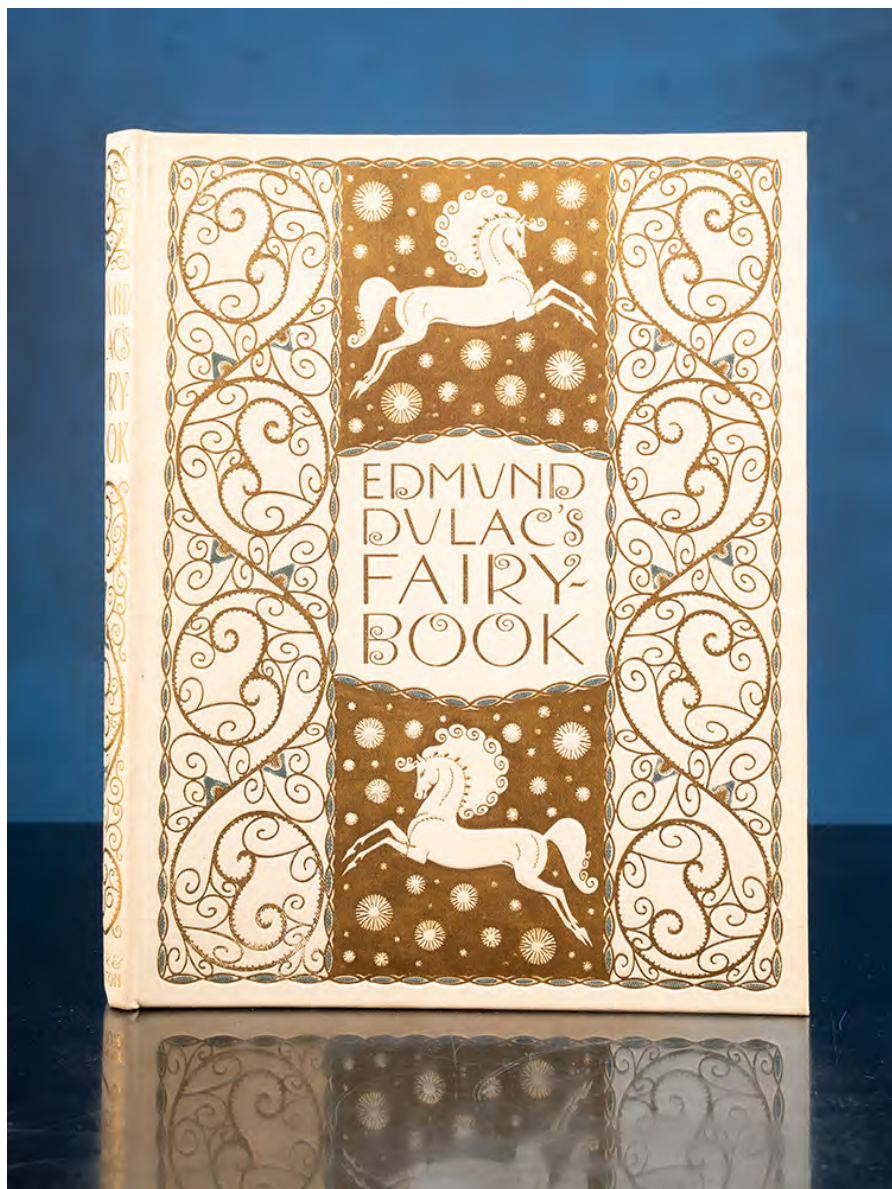
### A Very Fine Example of The Edition de Luxe

[DULAC, Edmund, *illustrator*]. *Edmund Dulac's Fairy-Book*. Fairy Tales of the Allied Nations. London: Hodder & Stoughton, [n. d., 1916]. Limited to 350 numbered copies (of which this is no. 88), signed by the artist. Large quarto. Fifteen color plates, mounted on Japanese vellum, framed with wide gilt bands and with descriptive letterpress in black. Original white cloth pictorially stamped in gilt and blue to form a design of two leaping horses and scroll frame for gilt lettering (reproducing the design on the title-page) on front cover and spine. Top edge gilt, others uncut. Minimal browning to endpapers. An exceptionally fine copy.

“The tales of this book, both written and illustrated by Dulac, were drawn from the folklore of Russia, England, Flanders, Belgium, Italy, France, Ireland, Serbia and Japan. Dulac was able to employ the full scope of his versatility in creating a national mood in each illustration. During this period of his work, Dulac had immersed himself in the artistic traditions of folklore. He was partly stimulated by his friendship with Yeats (whose interest in Celtic folklore was legendary) and partly awakened to ethnic themes by his 1913 cruise through the eastern Mediterranean. Also at this time he was influenced by his encounters with the Russian-born designer Léon Bakst and Bakst's stage work for Diaghilev's *Ballets Russes*” (Hughey). Hughey 47.

DB 06032.

\$2,750



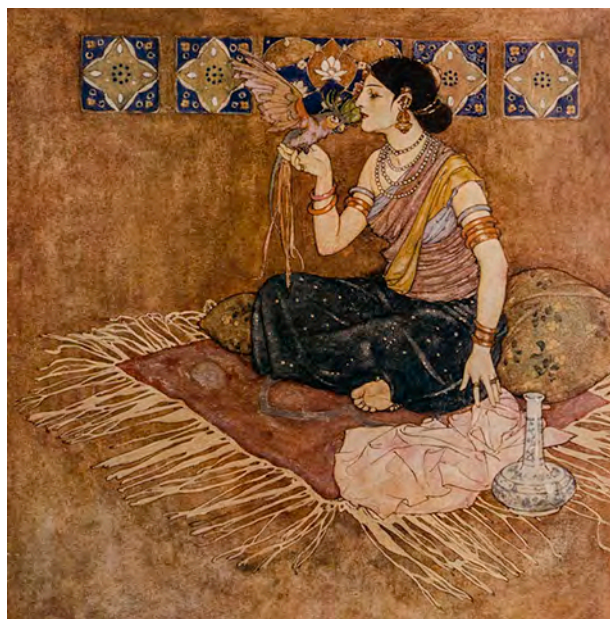
### Edmund Dulac's Rubaiyat



DB 03651.

\$450

DULAC, Edmund. KHAYYAM, Omar. FITZGERALD, Edward, trans. *Rubáiyát of Omar Khayyám*... London: Hodder and Stoughton, [1909]. **First trade edition.** Quarto. Title-page decoratively printed in sepia and light brown. Twenty mounted color plates. Bound ca. 1910 for the Times Book Club in full plum calf, covers, spine with three raised bands, decoratively stamped and lettered in gilt. Top-edge gilt, gilt board-edges and turn-ins, marbled end-papers. Some rubbing and slight splitting to joints, but still sound. A reasonably priced example of this classic.



DB 03575.

\$350

### Boots 'Cheap' Trade Edition [1923] Containing Twenty Mounted Color Plates from Three of Dulac's Best Books A Fine Copy in the Original Dust Jacket

DULAC, Edmund. HOUSMAN, Laurence. *Stories From the Arabian Nights*... London: Hodder and Stoughton, [ca. 1923]. **Cheaper trade edition.** Quarto. Twenty color plates. Publisher's brandy colored cloth, spine with Boots symbol in gilt at bottom. In the original tan dust jacket with an illustration from the book pasted onto the front panel. A very fine copy in a fine dust jacket.

An interesting early 'compilation' edition containing twenty Dulac color plates including fourteen from *The Arabian Nights*, two from *Princess Badoura*, and four from *Sindbad the Sailor*. Hughey 16y.

**'All You Need Is Love'**  
**With Two Full-Page Illustrations by Sir Edward Burne-Jones**

**KELMSCOTT PRESS. MORRIS, William.** *Love is Enough...* [Hammersmith: Sold by the Trustees of the late William Morris at the Kelmscott Press, 1897]. **One of 300 paper copies.** Large quarto. With two full-page illustrations designed by Sir Edward Burne-Jones and engraved on wood by W.H. Hooper. Original full limp yapp edged vellum with original pale green silk ties, uncut. Spine lettered in gilt. A remarkably clean, fresh and very fine copy.

*Love is Enough* was first published in 1872. Shortly before, Morris had abandoned his plan to produce an ornamented and illustrated edition, though an illustration by Burne-Jones, slightly altered and redrawn by Robert Catterson-Smith, was later adapted for use in this Kelmscott Press edition. This was the second Kelmscott Press book to be printed in three colors (see Peterson).

*Love Is Enough* declares that love is all you need! In the poem, William Morris speaks of a sky that is too dark for dim eyes to see. There is also a forest and dark hills which hide blooming flowers. To be able to confront these dark things and overcome challenges to see the beauty, all you need is love.

DB 06004.

\$7,500



**With Sixteen Fine Color Lithographs by Marie Laurencin**

**LAURENCIN, Marie, illustrator. MANSFIELD, Katherine.** *The Garden Party and Other Stories...* London: The Verona Press, [1939]. **First edition of this specially produced and illustrated collection of Mansfield's work.** Limited to 1,200 numbered copies. Large octavo. Sixteen colored lithographed text illustrations by Laurencin, of which ten are full-page. Designed by Hans Mardersteig and printed in Centaur type at the Officina Bodoni in Verona. Publisher's green and white patterned pastepaper with red cloth spine label decoratively ruled and lettered in gilt. Top edge stained pale yellow, others uncut. Minimal foxing affecting uncut edges only. In the original gray dust jacket printed in green, spine darkened. Complete with the "Publisher's Note" inserted after the title-page. A few minor nicks to top of jacket extremities. A fine copy of this lovely edition.

**Marie LAURENCIN (1883-1956)** was a prominent French painter, illustrator, and designer who played a significant role in the Parisian avant-garde movement, especially within Cubist circles. Though often remembered for her connections to artists like Pablo Picasso and other Cubists, her style evolved into something more personal and lyrical, characterized by soft, pastel colors and delicate forms, often focusing on themes of femininity, intimacy, and friendship.

**Katherine MANSFIELD, born Kathleen Mansfield Beauchamp (1888-1923),** was a pioneering New Zealand writer known for her contributions to modernist literature. Her works, celebrated worldwide and translated into 25 languages, delve into themes of anxiety, sexuality, existentialism, and the New Zealand identity.

DB 06033.

**\$1,500**



**"People say nothing is impossible, but I do nothing every day...  
Don't underestimate the value of Doing Nothing, of just going along,  
listening to all the things you can't hear, and not bothering."**

### **A First Edition Set of the Four "Pooh" Books**

**MILNE, A[lan] A[lexander]. SHEPARD, Ernest H., illustrator. [The Four Pooh Books].** *When We Were Very Young* [Together with:] *Winnie-the-Pooh* [And:] *Now We Are Six* [And:] *The House at Pooh Corner*. London: Methuen & Co., [1924]; [1926]; [1927] and [1928]. First editions. Four small octavo volumes. Numerous text illustrations. Publisher's dark blue cloth; dark green cloth; maroon cloth and salmon cloth. **A very good set of this 'Children's Classic'.**

Alan Alexander Milne (1882-1956) was an English writer who was best known for his children's stories about the adventures of *Winnie-the-Pooh*. After attending the University of Cambridge's Trinity College and writing for the literary magazines *Granta* and *Punch*, Milne began a successful career as a novelist, poet and playwright in the 1920s. His best-known works are his two collections of children's poetry, *When We Were Young* and *Now We Are Six*, and his two books of stories about the lovable bear *Winnie-the-Pooh* and his animal friends.

DB 05947.

**\$4,850**



## Exceptionally Rare 'Paper Doll' Book with 'cut-out' Dolls, Dresses and Various Accoutrements

**PAPER DOLLS.** *Librarie Infantine Illustrée. La Maison des Poupées.* Paris: Guérin-Muller & Cie., Editeurs, A. Capendu Successeur, ca. 1880. Square quarto. Four colored plates, all interleaved, depicting various rooms in the house, all with slots in which to place a selection of the four dolls with their fourteen dress wardrobe and eighteen objects, all in their three original wood textured envelopes. Publisher's dark blue cloth over pale blue boards, the front cover with a large pasted-on illustration in full color.

**A remarkable survival in very near fine condition.** Exceptionally Rare with no copies located by OCLC. KVK locates just one example listed by Cooperative Library Network Berlin Brandenburg. Not in Cotsen. Children's Library; Gumuchian. Les Livres de d'Enfance or The Osborne Collection of Children's Books.

French movable book publisher Guérin-Müller pre-dated Capendu and was in business from 1850 to 1880. A. Capendu published many children's books including *Cendrillon*; *Le Chat Botté*; *Le Petit Poucet* and *Contes de Fées*.

DB 05700.

\$3,000



**Edition de Luxe, Signed by Arthur Rackham**

**RACKHAM, Arthur. DICKENS, Charles. *A Christmas Carol*...** London: William Heinemann, [1915]. **Limited to 525 numbered copies, of which 500 are signed by Arthur Rackham.** Large quarto. Twelve color plates and twenty drawings in black and white. Publisher's vellum over boards gilt. Later yellow silk ties. A very fine and bright copy, one of the best that we have ever seen. Housed in a felt-lined, white buckram over marbled boards clamshell case, spine with black leather label lettered in gilt.

"[Rackham] is not usually remembered as an illustrator of Dickens, but *A Christmas Carol* (1915) was decidedly successful, for he contrived to adapt the tradition of 'Phiz' and Cruikshank to his own characteristic style in the pictures of Victorian London and at the same time found scope for his fantasy in the ghost scenes..." (Derek Hudson. *Arthur Rackham*, p. 106).

Latimore and Haskell, pp. 44-45. Riall, pp. 124-125.

DB 05831.

**\$6,500**





**First Trade Edition of Rackham's *Comus*  
In the Original Color Pictorial Dust Jacket**

**RACKHAM, Arthur. MILTON, John.** *Comus*. London: William Heinemann, [1921]. **First trade edition.** Quarto. Twenty-four color plates mounted on brown paper with captioned tissue guards. Thirty-seven drawings in black and white. Two color plates with very light corner creases. Publishers green cloth over boards, front cover and spine pictorially stamped and lettered in gilt, blue and white pictorial endpapers. A very good copy in the scarce original color pictorial dust jacket.

DB 03533.

**\$450**

**One of the Rarest of all the Books Illustrated by  
Arthur Rackham**



**RACKHAM, Arthur.** *Snickerly Nick*. By Julia Ellsworth Ford. Rhymes by Witter Bynner. New York: Moffat, Yard & Co., 1919. First edition. Quarto. Three full-page color plates and ten full-page black and white drawings. Original light blue cloth, front cover pictorially stamped in black, spine lettered in black. Minimal fading to spine and slight rubbing to extremities, rear inner hinge tender. Slight dustmark on lower margin 1/8 inch on third color plate. A very good copy of a scarce Rackham title.

DB 04911.

**\$750**

"To Arthur Rackham I tender my most sincere thanks whose magic touch, as in *Peter Pan*, *Grimm's Faery Tales* and *Undine*, making real all faeries and gnomes, endears all child life to grown-ups as well as to children." (Forward by Julia Ellsworth Ford). Riall, p. 136.



**The "Little" Rackham *Peter Pan***

**RACKHAM, Arthur. BARRIE, J.M.** *Peter Pan in Kensington Gardens...* London: Hodder and Stoughton, [1910]. **First edition in this format.** Small quarto. Twenty-four color plates and four line drawings in the text. Publisher's 'Deluxe' limp green suede, front cover with brown morocco onlaid pane decorated in blind, in turn surrounding a rectangular tan calf onlay, pictorially decorated in gilt. Plain spine, top edge gilt. Exact facsimile pictorial endpapers with map of Kensington Gardens, later front & back endpapers. Still an excellent copy of this extremely scarce 'Deluxe' suede binding.

Rackham's *Peter Pan in Kensington Gardens* was originally issued in 1906 and contained fifty tipped-in color plates. This edition in small format was published in 1910 and included twenty-four of the original fifty color plates.

DB 06049.

**\$950**



### The Final Book Published During Rackham's Lifetime



DB 02727.

\$1,250

**RACKHAM, Arthur. SHAKESPEARE, William.** *A Midsummer-Night's Dream...* New York: The Limited Editions Club, 1939. **Deluxe edition limited to 1,950 copies.** Folio. Six color lithographed plates. With LEC Subscriber's Letter for this volume laid-in at front. Designed by Bruce Rogers. Publisher's original quarter tan buckram over decorative paper boards. A near fine copy.

"This is one of the 37 volumes of the set of the works of Shakespeare, each illustrated by a different artist, produced for members of the Limited Editions Club in 1939-40." (Riall)

"The illustrations for this play were made by one of the world's most famous illustrators, Arthur Rackham. He has been for years one of the most prolific of the world's illustrators, and one of the most admired. He is now seventy-two years old, having being born in London in 1867... Mr. Rackham's Illustrations for this play were made in watercolor. They are full of fancy and fantasy, and they are, as in each of Mr. Rackham's pictures, engaging to the eye, pretty to look upon." (The Limited Editions Club Shakespeare Commentary).

### De Luxe Edition in French This Copy Specially Signed By Rackham



DB 02512.

\$1,950

**RACKHAM, Arthur. IRVING, Washington.** *Rip Van Winkle...* Paris: Hachette et Cie., 1906. **French Edition De Luxe**, limited to 200 unsigned copies on 'Papier Whatman', specially signed by Arthur Rackham. Quarto. Frontispiece and fifty color plates with captioned tissue guards mounted on heavy brown stock. Publisher's original full gilt-stamped vellum with original yellow ribbon ties. Small marginal wormhole affecting just the front free endpaper and the limitation leaf. An excellent copy, the binding fresh and clean. Housed in a plain chemise-style case.

When, in September 1905, Rip Van Winkle was published, comparisons between Rackham and German artists [i.e. Dürer and Joseph Sattler] continued to be voiced, The Times remarking on 'the marvel of his Düreresque detail.' Riall, p. 70. Latimore and Haskell, p. 26.

**Signed Limited Edition - One of 625 Copies Signed by Arthur Rackham**

**RACKHAM, Arthur. EVANS, C.S.** *The Sleeping Beauty*... Philadelphia: J.B. Lippincott Co., [1920]. **First American Edition de Luxe**, limited to 625 copies signed by Arthur Rackham. Large Quarto. With an additional color silhouette drawing not found in the trade edition. Color frontispiece, three double-page color silhouette drawings, two full-page color silhouette drawings, eight single-page black and white silhouette drawings and forty-one silhouette drawings in the text. Publisher's quarter vellum over parchment boards, gilt. A very good copy.

"The immediate aftermath of the war brought *Some British Ballads* (1919), and the two volumes of *Cinderella* (1919) and *The Sleeping Beauty* (1920), retold by C.S. Evans, in which his gift for silhouette was given full play..." (Derek Hudson. Arthur Rackham. *His Life and Work*, p. 108).

Riall, p. 141; Latimore and Haskell, pp. 51/52.

DB 06020.

\$1,950



# CHAPTER THREE

## *Color Plate Books*



[LONDON]. SHEPHERD, Thomas Hosmer, and others, illustrators. *Les Beutes Architecturales de Londres...* Paris & London: 1855. DB 05672



# Color Plate Books

## List of Illustrators

**Ackermann, Rudolph** (1764 – 1834). Anglo-German bookseller, inventor, lithographer, publisher and businessman.

**Alfred, Henry J.** (ca. 1857). British illustrator.

**Dibdin, Thomas Robert Colman** (1810-1893). British watercolor artist and teacher.

**Havell, Robert Jr.** (1793-1878). American landscape painter and printmaker renowned for his work on Audubon's Birds of America.

**Hulley, Thomas** (active 1798-1819). British artist who worked in oil and watercolors.

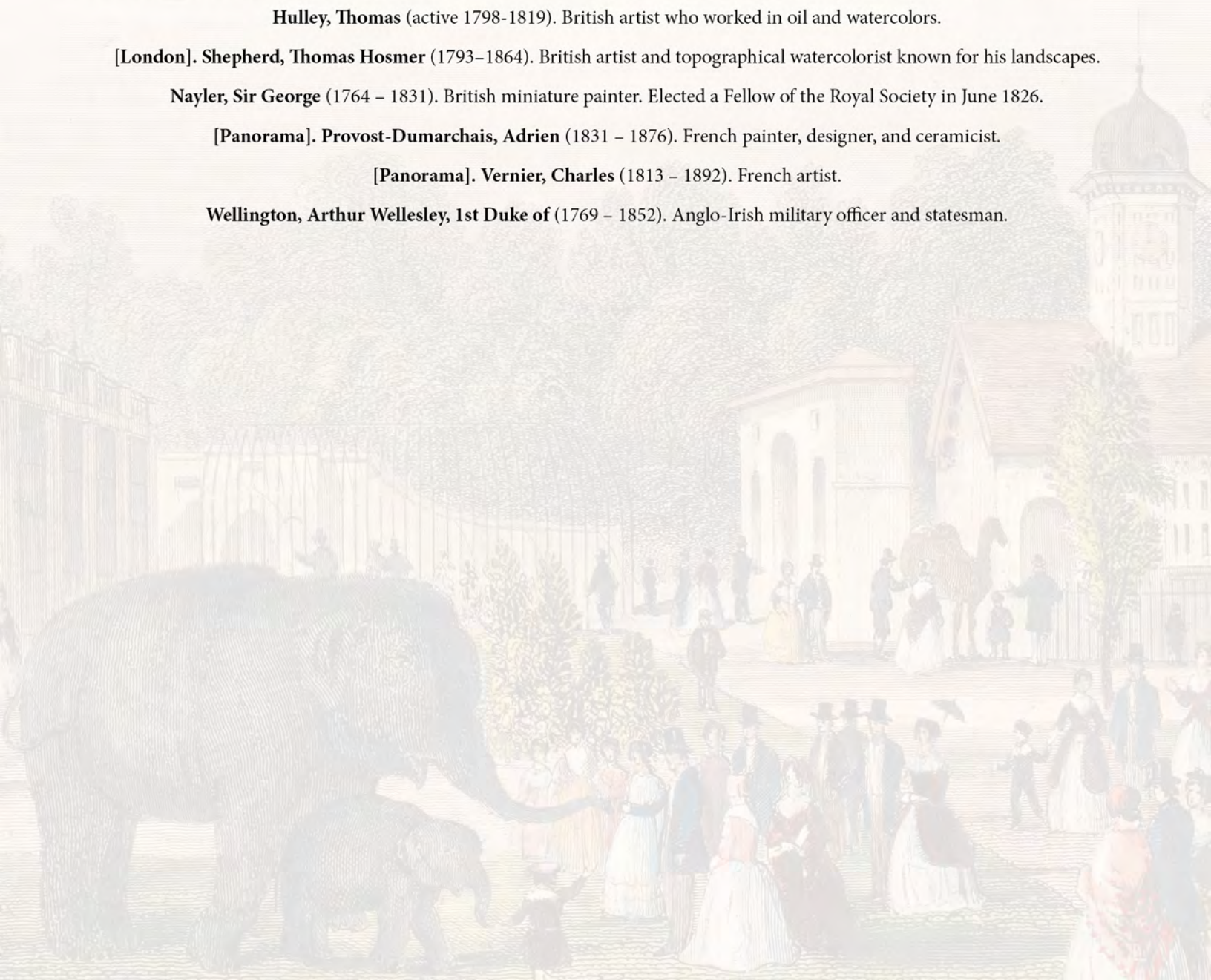
**[London]. Shepherd, Thomas Hosmer** (1793–1864). British artist and topographical watercolorist known for his landscapes.

**Nayler, Sir George** (1764 – 1831). British miniature painter. Elected a Fellow of the Royal Society in June 1826.

**[Panorama]. Provost-Dumarchais, Adrien** (1831 – 1876). French painter, designer, and ceramicist.

**[Panorama]. Vernier, Charles** (1813 – 1892). French artist.

**Wellington, Arthur Wellesley, 1st Duke of** (1769 – 1852). Anglo-Irish military officer and statesman.



**"Highest Praise" For Ackermann's Colleges  
"Equals, If Not Surpasses, That of *Oxford* and *Cambridge*"**

**ACKERMANN, Rudolph, publisher.** *The History of the Colleges of Winchester, Eton, and Westminster; with the Charter-House, the Schools of St. Paul's, Merchant Taylors, Harrow, and Rugby, and the Free-School of Christ's Hospital.* London: Printed for and Published by R. Ackermann, 1816. **First edition, early issue.** Large quarto (13 3/8 x 11 1/8 inches; 340 x 282 mm.). With forty-eight hand-colored plates (forty-five aquatint and three engraved), including four costume plates and forty-four views by Havell, Stadler, Bluck, and others, after Westall, Mackenzie, Pugin, and others. All plates with tissue guards. Text watermarked 1816, plates watermarked 1812 and 1816. Abbey's second state of Plate 6 ("Winchester College, from the Meadow"), dated "Jany. 1, 1816; Abbey's second state of Plate 23 ("Westminster School Room"), with hats added to the masters; Abbey's second state of Plate 26 ("Charter House, from the Play Ground"), depicting thirteen boys and masters playing cricket (instead of washerwomen). Handsomely bound ca. 1940 by Birdsall of Northampton & London in full red morocco, covers decoratively paneled and tooled in gilt. Spine with five raised bands decoratively ruled and lettered in gilt in compartments, decorative gilt board edges and turn-ins, cockerel endpapers, top edge gilt. Housed in a later leather-edged slipcase.

A wonderful example - the plates with early watermarks, all clean and fresh with superb hand coloring. With the pencil marks of the late, great bookseller Charles W. Traylen of Guildford on the verso of the front free endpaper date "30. 11. 63".

DB 05471.

\$5,500



## Six Fine Hand Colored Views of The River Thames

**ALFRED, Henry J.** *Views on the Thames...* Marlow Weir, Near Marlow Bridge, Bisham Abbey, Temple Lock, Hurley, Harleyford. London: Henry J. Alfred, 1857. **First edition.** Oblong folio (13 1/2 x 20 inches; 343 x 508 mm.). Six fine hand colored plates by H.J. Alfred, lithographed by M. & N. Hanhart, all with tissue guards. Plate image size 7 3/4 x 11 5/8 inches; 197 x 295 mm. Early-to-mid twentieth century three quarter blue calf over marbled boards ruled in blind. Smooth spine with maroon morocco label horizontally lettered in gilt. Publisher's printed tan wrappers bound in. Some occasional light spotting/soiling to blank margins only, last plate with marginal crease, rear blank wrapper with neat repair at top. Still a near fine example.

This scarce and charming work depicts a series of views of the upper reaches of the River Thames at a time when boating was becoming increasingly popular as a means of escaping into the countryside, away from the ever-growing urban development and industrialization. During this period, the demand for riverside properties also saw a significant increase.

Abbey's copy lists the lithographs as being tinted. We are fairly confident that the coloring in our copy was done either at publication or at an early date.

Rare: OCLC/KVK locate no copies in libraries and institutions worldwide. We have not been unable to locate any other copies at auction but we did find a record of one other copy in a 1950 Maggs of London catalog. Abbey, Scenery 437; Bobins III, 830.

DB 05805.

**\$1,500**



## Six Fine Hand-Colored Lithographed Views of Torquay and Babbicombe

**DIBDIN, Thomas Coleman. [Vivian, Edward].** [*Scenery of Torquay and Babbicombe*]. [London: Cockrem, Elliott, and Barrett; R. Ackermann and Co., ca. 1841]. **First edition.** This copy issued without title-page and five text leaves. Oblong folio (12 5/8 x 17 1/2 inches; 321 x 444 mm.). Six fine hand colored plates on thick card drawn by T.C. Dibdin from a sketch by Edward Vivian, Esquire, lithographed on stone by W. Gauchi and printed by M. & N. Hanhart, all with tissue guards. Plate image size 8 x 11 3/4 inches; 203 x 298 mm. Plates lightly foxed, mainly in blank margins. Publisher's maroon roan backed limp brown pebble-grained cloth, front cover lettered in gilt "Environs of Torquay" (same as the Abbey copy). Spine a little worn at extremities. Housed in a brown buckram clamshell case, front panel with black morocco label lettered in gilt "Dibdin / Environs of Torquay / 1841". An excellent example.

**Abbey, Scenery 332 calls for five plates only; Our copy has "Torquay, from the summit of Park Hill" lithographed by Day & Haghe after E. Vivian bound as plate number five.** Rare: We have been unable to trace any other copies.

**Thomas Robert Colman Dibdin (1810-1893)** was an English water color artist and teacher. He became an artist at the age of 28 and traveled to France, Germany and Belgium. He also did paintings in Gibraltar and India although the latter were created in England based on detailed sketches. **Edward Vivian (1808-1893)** was an influential figure in the development of Torquay, particularly noted for his extensive contributions to the town's social and educational institutions. Born in 1808, Vivian was educated at Oxford University. His first encounter with Torquay occurred during a sailing trip along the coasts of Wales and Devon.

DB 05844.

**\$1,500**



## Thirteen Fine Hand Colored Plates of Brighton and its Neighborhood

**HAVELL, R[obert] Jr.,** illustrator. **BRAYLEY, Edward Wedlake.** *Topographical Sketches of Brighthelmston and its Neighbourhood...* London: T. Flook, [1825]. **This copy specially bound and with the plates hand-colored, possibly at a later time, window-mounted and without the engraved title and text. First edition.** Large quarto (12 x 8 1/2 inches; 305 x 216 mm.). Hand colored engraved vignette title and 12 hand colored plates by R. Havell, all marked 'proof'. Plate No. 1 has a tiny piece missing from lower left-hand blank corner (not affecting image); plate 8 has a small repaired closed-tear on the left hand margin but not actually touching image. Some light foxing to blank margins. Contemporary Spanish red roan, covers decoratively bordered in gilt, surrounding an unidentified Spanish coat-of-arms stamped in gilt. Smooth spine decoratively tooled and lettered in gilt, marbled endpapers, all edges gilt. Edges and corners a little worn. The superb plates are a wonderful depiction of Brighton and its neighborhood.

**Edward Wedlake Brayley FSA (1773-1854)** was an English historian and topographer. Brayley collaborated with his life-long friend, John Britton, on the first six volumes of *The Beauties of England and Wales*.

DB 05899.

\$1,850





## **A Rare Series of Views Showing Cheltenham - the Spa Town at the Height of its Fashion**

**HULLEY, T[homas].** *Six Views of Cheltenham...* London: Published at R. Ackermann's, 1813. Oblong folio (11 1/2 x 14 inches; 292 x 355 mm.). Six superb hand-colored aquatint plates by H. Merke and J. Buck after Hulley. All plates with "London, Pubd. 1 June 1813 at R. Ackermann's Repository of Arts, 101 Strand." The third plate watermarked "J. Whatman 1812". Publishers printed drab stitched wrappers with title and imprint on upper cover. Bookplate of Joel Spitz tipped onto verso of front cover and Maxine and Joel Spitz library stamp on inside of rear cover. Housed in a green cloth clamshell case. Maxine and Joel Spitz library stamp repeated three times on inside of case. A remarkable survival - a fine uncut copy of this rare series of views showing the spa town at the height of its fashion.

This historical account highlights the evolution of Cheltenham from a modest town to a renowned spa destination, driven by the discovery and promotion of its healing spring. The royal visit further solidified its status, and subsequent developments contributed to its popularity in the nineteenth century. The town attracted notable visitors, including Jane Austen, Oscar Wilde, Charles Dickens, and Liszt. Cheltenham is a spa town and borough on the edge of the Cotswolds in Gloucestershire, England. Cheltenham became known as a renowned health and holiday spa town resort since the discovery of mineral springs there in 1716. The visit of George III with the queen and royal princesses in 1788 set a stamp of fashion on the spa. Cheltenham is famed for its fine Georgian architecture, recorded in the present set of fine fresh plates.

DB 05683.

**\$4,500**



**The Architectural Beauties of London - Published by Mandeville & Ackerman  
With Thirty-Six Very Fine Hand Colored Plates**

[LONDON]. SHEPHERD, Thomas Hosmer, and others, illustrators. *Les Beautés Architecturales de Londres*. [The Architectural Beauties of London] Edition Poliglote. En Français, Anglais et Allemand. Paris: H. Mandeville [&] London: Ackerman & Co., & Read & Co., [1855]. Oblong folio (10 3/4 x 14 1/2 inches; 273 x 368 mm.). Hand colored engraved vignette title-page. Thirty-five plates engraved on copper and finely colored by a contemporary hand, representing the main palaces, bridges and residences of London. All plates mounted on guards. The eighth plate with the blank margins cut short (10 1/8 x 13 1/8 inches; 257 x 333 mm.). This example bound without the text leaves. Early twentieth century quarter green scored calf over green paper boards, spine ruled and lettered in gilt, all edges gilt.

A superb series of illustrations, including Crystal Palace; the Globe and Monster's Wyld, the Royal Exchange, Kensington Palace, Trafalgar Square, Buckingham Palace, Zoological Gardens and many other historic buildings in London. Ten of the engravings show the interior and exterior the crystal palace erected in London for the first universal exhibition (1851).

A fine example of this rare colored view book of London at the time of the Great Exhibition of 1851. A visually rich collection showcasing the architectural highlights of London. Rare: OCLC locates just six examples in libraries and institutions worldwide.

DB 05672.

**\$8,500**



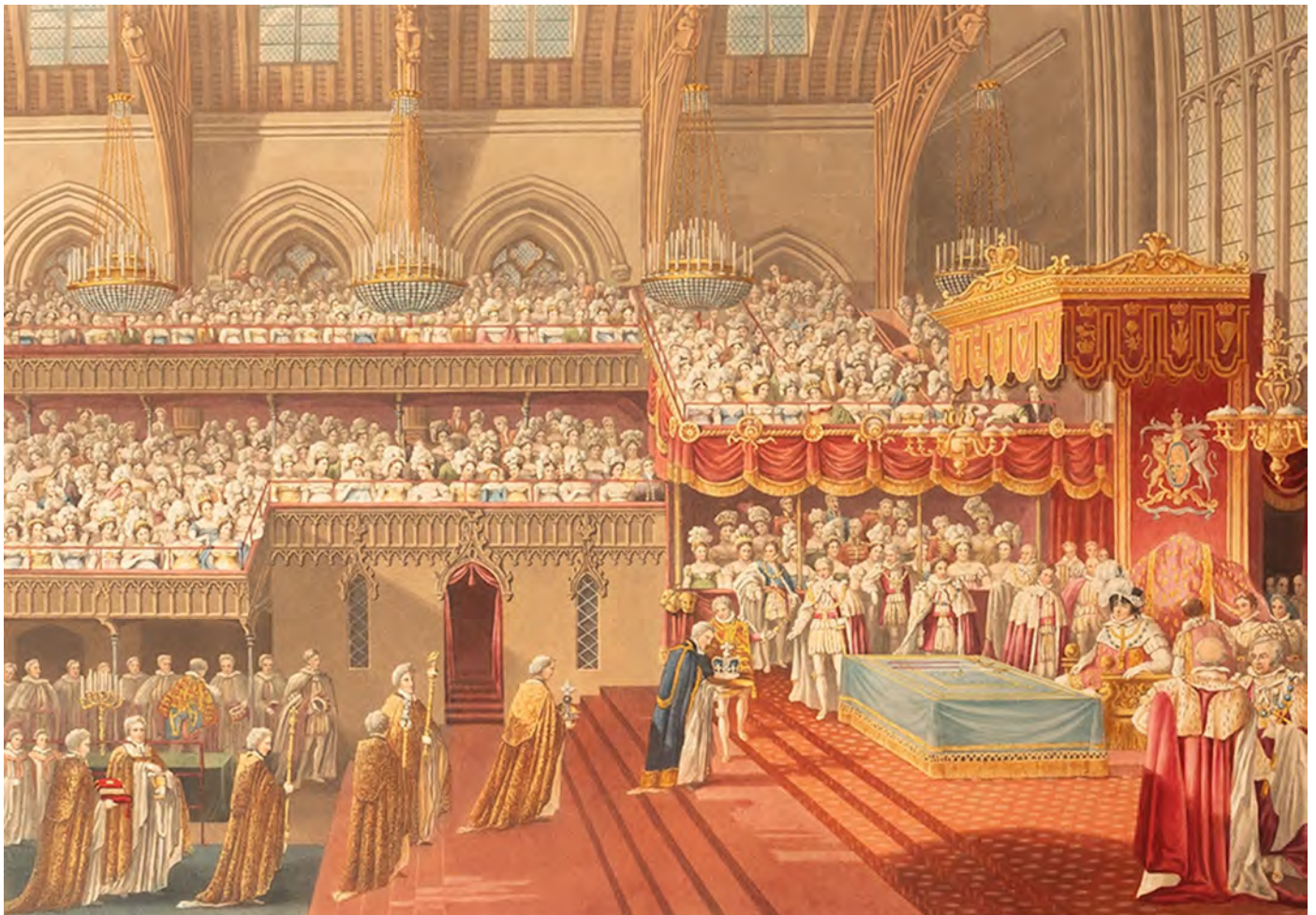
## The Coronation of King George the Fourth Forty-Two Magnificent Hand Colored Plates

**NAYLER, Sir George.** *The Coronation of His Most Sacred Majesty King George the Fourth...* London: Published by Henry George Bohn, 1837. **First edition.** Large folio (22 1/2 x 16 1/2 inches; 571 x 419 mm.). With forty-five plates, of which forty-two are mezzotint, stipple, and aquatint, beautifully colored by hand, and three are uncolored outline plates. Text watermarked 1824. Two of the plates watermarked 1824 and one 1837. Publisher's three-quarter red hard-grain morocco over green cloth boards ruled in gilt. Front cover with large onlaid rectangular red morocco panel elaborately gilt. Spine elaborately decorated and lettered in gilt in compartments, yellow coated endpapers, all edges gilt. Armorial bookplate of William Bagnall on front paste-down.

A full pictorial and written account of the coronation of King George IV. Though originally a miniature painter, George Nayler successfully pursued a career as a herald, paying £60 for a place in the College of Arms in 1793. On 25 November 1813 his standing was increased by a knighthood bestowed by the prince regent, 'possibly as a consolation for failing to be appointed Garter's deputy to invest the Tsar with the Order of the Garter' (ODNB). He officiated as Clarenceux King of arms at the coronation of George IV on 19 July 1821, the last coronation to include the full ceremony of the banquet in Westminster Hall. His magnificent record of this occasion appeared posthumously. As Bohn outlines in the 'Advertisement'. Nayler embarked on a five-part work, completing only two by his death in 1831. Bohn acquired the plates and augmented them with those of Whittaker's *Ceremonial* to give a good overview of the event and the names of all participants for the first time.

DB 05617.

\$7,500



**A Rare Panorama of Paris From the Arc de Triomphe to The Tuileries Palace  
Sixteen Hand Colored Lithograph Panels extending to just over 19 feet**

**PANORAMA. PROVOST-DUMARCHAIS, Adrien.** *Panorama de Champs-Élysées.* [Paris: Aubert, 1855]. Oblong octavo (5/34 x 14 3/8 inches; 146 x 365 mm.). Sixteen hand colored lithograph panels, heightened in gum arabic and extending to just over 19 feet (230 inches; 5,840 mm.). The eighth panel with small piece missing from lower blank margin, not affecting image. Blank margins a little dust soiled. Publisher's red silk cloth over boards, expertly rebacked to style in quarter maroon roan. With the armorial bookplate of G. Bontemps (1799-1882) and the Rodman Wanamaker Loan Collection on rear paste-down. **An excellent example of this rare and picturesque panorama.**

This rare panorama is a remarkable historical artifact, capturing a detailed and vibrant representation of the Avenue des Champs-Élysées in Paris, north side, from the Arc de Triomphe to the Palais des Tuileries. All the facades are meticulously represented with the beginning of the side streets. In the foreground appear hundreds of characters who provide precise testimony to the customs and clothing fashions of the time.

A rare panorama with OCLC/KVK locating just two examples in libraries and institutions worldwide.

DB 05968.

**\$3,500**



**The Dancers of La Closerie de Lilas**  
**A Fine Panorama with Twenty Hand Colored Lithographs**

**PANORAMA.** [VERNIER, Charles?]. *La Closerie des Lilas*. (The Lilac Enclosure). Paris: Lith. Fernique [ca. 1860]. Twenty hand-colored lithographed panels, all heightened with gum arabic, in concertina style each measuring 6 1/2 x 4 1/8 inches; 165 x 104 mm., 130 x 4 1/8 inches; 82.5 x 2,080 mm., when fully extended. The second and third panels with light foxing, otherwise near fine. Publishers blind stamped red boards, upper cover lettered in gilt, small split at foot of front joint, otherwise near fine.

**Exceptionally rare.** OCLC/KVK locate just one example in libraries and institutions worldwide: Bibliotheque Nationale de France. Just one example has appeared at auction over the past one hundred years.

Although the artist is anonymous, it certainly can be compared with similar works by Charles Vernier. We have compared this panorama to Charles Vernier's panorama *Les Bals de Paris* and the style is almost identical.

**La Closerie des Lilas**, a legendary Parisian brasserie located in the 6th arrondissement, has a rich cultural history that dates back to its founding in 1847 by François Bullier. Initially a simple eatery named *La Closerie des Genets* after a play by Frédéric Soulié, it evolved into *La Closerie des Lilas* as Bullier filled its garden with lilac trees. Its close proximity to the popular *Bal Bullier* dance hall made it a favored meeting spot for dancers, both before and after the festivities.

DB 06028.

**\$3,850**



**The Funeral of the Great Duke of Wellington**  
**An Extravagant Affair on an Unprecedented Scale**  
**The most Extraordinary Street Procession that Londoners had ever Witnessed**

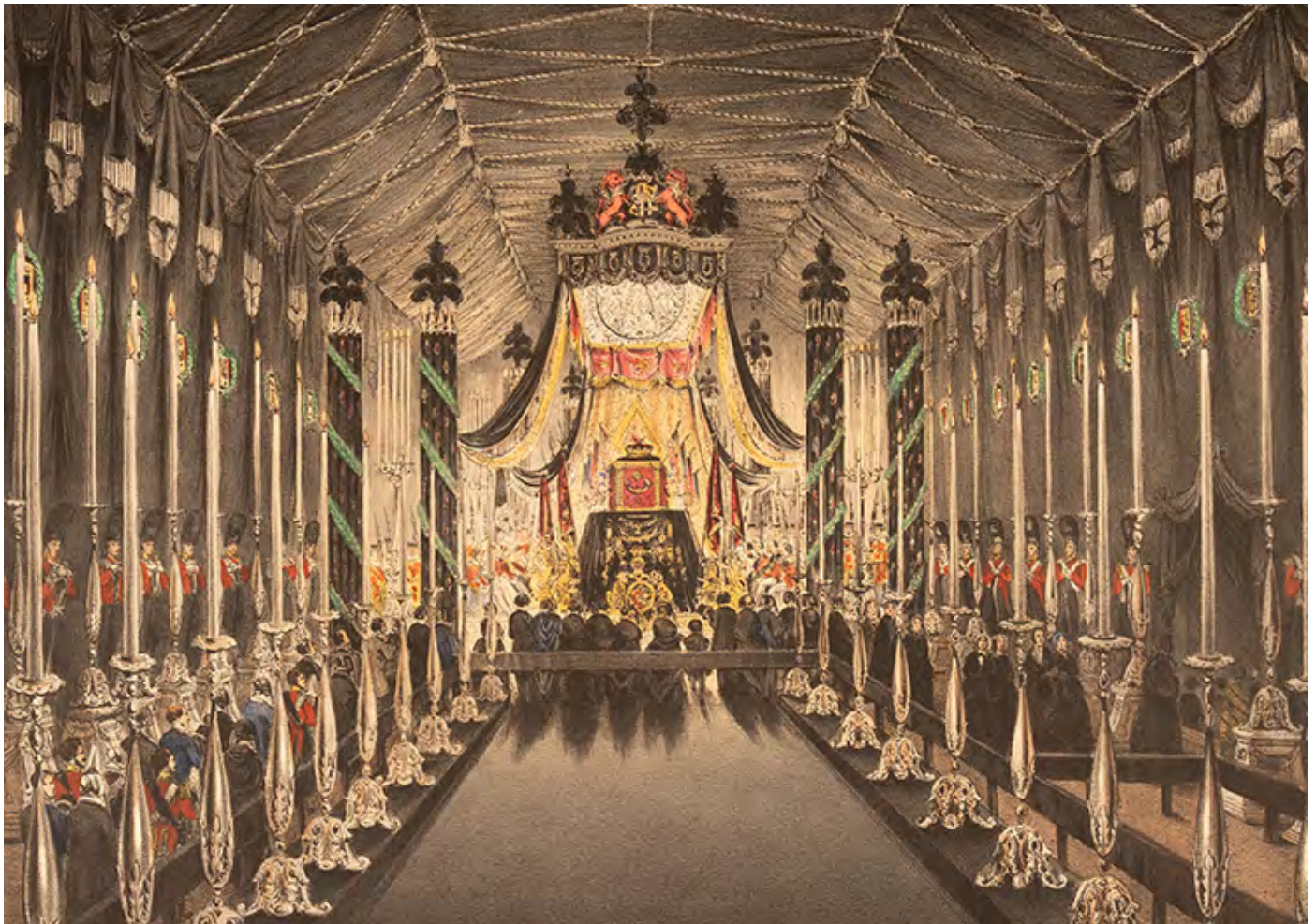
**WELLINGTON, Arthur Wellesley, Duke of.** *Great Wellington's Funeral Obsequies...* London: Read & Co., [November 20th, 1852]. Oblong folio (13 5/8 x 18 3/8 inches; 346 x 466 mm.). Colored lithograph title-page. Seven hand-colored lithograph plates, all heightened with gum arabic and all interleaved. Plate no. 7 bound as frontispiece. Some light, mainly marginal foxing. Publisher's quarter black cloth over pictorial boards, yellow coated endpapers, all edges gilt. Extremities a little rubbed but still a wonderful example of this very lavish production.

The state funeral of the Duke of Wellington on November 18th, 1852, was a monumental event in British history, reflecting his esteemed military and political career. Wellington, who died at the age of eighty-three on September 14th at Walmer Castle in Kent, is best known for his command of British troops at the Battle of Waterloo on June 18th, 1815, where Napoleon was decisively defeated. His victory at Waterloo and his role in the Napoleonic Wars established him as a national hero. In addition to his military achievements, Wellington also served as Prime Minister of Britain, further solidifying his legacy.

Rare: OCLC/KVK locate just two copies in libraries and institutions worldwide: Multnomah County Library (OR, US); State Library of New South Wales (Australia).

DB 05910.

**\$3,500**



# CHAPTER FOUR

## *Costume Books*



CHARPENTIER, (H[enri Désiré]). Recueil des costumes de la Bretagne... Nantes: 1829. DB 05610

# Costume Books

## List of Illustrators

**Atkinson, John Augustus** (1775 - 1831). British engraver and painter to the empress Catherine the Great.

**Breton, William Henry** (1799 - 1887). British lieutenant in the Royal Navy who wrote travel narratives.

**Busby, Thomas Lord** (1782 - 1838). British portrait artist, etcher, and engraver.

**Charpentier, Henri Desire** (1806 - 1883). French draftsman, engraver, lithographer and printer.

**Chataignier, Alexis** (1772 - 1817). French printmaker, engraver and etcher of satires relating to social types.

**Compte-Calix, François-Claudius** (1813 - 1880). French painter of genre subjects and portraits.

**Dannheimer, Tobias** (1769 - 1861). German publisher of picturesque views of Germany and Switzerland.

**Diston, Alfred** (1793 - 1861). British merchant, writer and illustrator of Tenerife and the rest of the Canary Islands.

**Dura, Gaetano** (1805 - 1878). Neapolitan sketch artist, landscape artist and lithographer.

**Franceschini, Girolamo** (1829 - 1859.) Viennese artist.

**Gatine, Georges-Jacques** (1773 - 1848). French master of fashion plate etchings.

**Havell, Robert Jr.** (1793 - 1878). American landscape painter and printmaker renowned for his work on Audubon's Birds of America.

**Johnson, John**, (ca. 1832) and **Harding, James Duffield** (1798-1863). British landscape painter and lithographer.

**Lund, Frederick Christian** (1826 - 1901). Danish soldier and genre painter.

**Peake, Richard Brinsley** (1792 - 1847). British dramatist of the early nineteenth century.

**Pinelli, Bartolomeo** (1781 - 1835). Italian illustrator and engraver.

**Pingret, Édouard-Henri-Théophile** (1788 - 1875). French painter and lithographer.

**Rheinwald, Johann Ludwig** (1763 - 1811). Writer and contributor.

**Schamer, Ludwig** (ca. 1857). German lithographer.

**Semple, Miss** (ca. 1817). British illustrator.

**Svedman, Carl Wilhelm** (1762 - 1840). Swedish painter and student of the Stockholm Academy.



**The Hand Colored Plates Show the Spontaneity and Spirit Possible  
When the Artist is His Own Engraver**

**ATKINSON, John Augustus, illustrator & engraver. WALKER, James.** *A Picturesque Representation of the Manners, Customs, and Amusements of the Russians*, in one hundred coloured plates; with an accurate explanation of each plate in English and French. In three volumes. London: Printed by W. Bulmer... and sold by ... Messrs. Boydell, Shakespeare Gallery... Mr. Alici, St. Petersburg: and Messrs. Riss and Saucet, Moscow, 1803-1804-1804. **First edition.** Three folio volumes bound in one, (18 1/2 x 12 3/4 inches; 469 x 323 mm.). Engraved frontispiece portrait of Alexander I in volume three. One hundred hand-colored etched and aquatint plates, by and after Atkinson. Text watermarked J. Whatman 1801 & J. Ruse 1802. Full contemporary diced russia, gilt. Expertly rebaked. A wonderful copy.

"The first work in English "To give an accurate representation in both text and illustrations of the manners and customs of the ordinary Russian people", demonstrating "Atkinson's lively draughtsmanship and the width of his observations" (ODNB). According to Abbey the plates 'show the spontaneity and spirit possible when the artist is his own engraver. The coloring is beautifully and skillfully done, in soft washes. Abbey Travel 223; Bobins I, 180; Colas 171; Lipperheide 1343; Tooley 72.

DB 05604.

\$9,500



**With Eighteen Plates of Scandinavia of which Five are Hand Colored**

**BRETON, William Henry.** *Scandinavian Sketches, or a Tour in Norway...* London: J. Bohn, [1835]. **First edition.** Octavo (8 3/8 x 5 1/4 inches; 213 x 133 mm.). Lithographed frontispiece, vignette title and 16 lithographed plates, of which five are hand-colored illustrations of costumes. The rest of the plates are on India paper, mounted, one of which is double-page, folding lithographed map at end. Bound by Rivière ca. 1900 in full speckled calf, covers decoratively bordered in gilt. Spine with five raised bands, decoratively tooled in gilt, two red morocco labels lettered in gilt, gilt board edges, marbled endpapers, all edges marbled. Expertly and almost invisibly rebaced with the original spine laid down. With the armorial bookplate of John Sheepshanks on the front paste-down and the engraved bookplate of Robert J. Hayhurst on the free endpaper. An excellent example.

**William Henry Breton (1799-1887)** was a lieutenant in the Royal Navy who wrote the memoirs *Excursions in New South Wales, Western Australia and Van Dieman's Land, during the years 1830, 1831, 1832 and 1833*, first published in 1833 and *Scandinavian Sketches, or, A Tour in Norway*, published in 1835. The books resulted from private visits to Australia, or New Holland as it was then known, in 1829-30 and 1832-33 and to Norway, Sweden and Russia in 1834. On his return to Britain, he published *Scandinavian Sketches*, a travel narrative that struck his contemporaries for its open-mindedness and observational detail while the finely-executed plates conveyed the drama of the Scandinavian landscape.

Abbey, Travel 255; Bobins V, 1679.

DB 05900.

**\$1,650**



## "Lobsters and Shrimps"

**BUSBY, Thomas Lord.** *The Fishing Costume and Local Scenery of Hartlepool*, in the County of Durham. Printed and Engraved from Nature, by T.L. Busby. London: J. Nichols and Son, 1819. **First edition.** Large quarto (11 11/16 x 9 1/8 in; 294 x 232 mm.). Six hand-colored etched plates. Text watermarked "Balston & Co. 1818". Slight offsetting from first plate onto facing text page, otherwise clean and fresh. Contemporary half green morocco over marbled boards, ruled in gilt, front cover with rectangular green morocco label bordered and lettered in gilt. Smooth spine decoratively ruled in gilt, yellow coated endpapers, all edges gilt.

An excellent copy of a rare work with charming plates depicting various people involved in the booming fishing industry set against backdrops of views of the town.

**Thomas Lord Busby (1782-1838)**, was an English portrait artist, etcher, and engraver. He published several collections of etchings and engravings, including *The Fishing Costume and Local Scenery of Hartlepool* (1819), *Costumes of the Lower Orders of London*, 1819, *Costumes of the Lower Orders in Paris*, 1820, *The Cries of London: Drawn from Life* (1823), and *Civil and Military Costume of the City of London*, 1824.

Abbey, *Scenery* 154; Bobins II, 625; Hiler p. 130; Tooley 125. Not in Colas.

DB 05842.

\$1,950



**The Costumes of Brittany and Other Regions of France**  
**120 Superb Hand Colored Lithograph Plates**

**CHARPENTIER, H[enri Désiré].** *Recueil des costumes de la Bretagne & des autres Contrées de la France...* Nantes: Charpentier Pere, Fils & Cie., [1829-31]. **First edition.** Two folio volumes bound in one (14 x 10 1/4 inches; 355 x 260 mm.). Vol. I. Lithograph title-page, original subscription form tipped-in, complete with 10 livraison pages of the first volume on different colored paper and the original printed vignette wrappers to livraisons 11-16 (second volume), Vol. II with vignette calligraphic title on blue paper. One hundred and twenty (60 in each volume) lithographic plates by Charpentier, each colored by a contemporary hand, captioned below, title at head, numbered and bound by 'Department'. Occasional staining and spotting, mainly in blank margins. Late nineteenth century red half calf over marbled boards. Spine decoratively stamped in black and gilt, black calf label lettered in gilt, marbled endpapers. This is a superb example of a very rare and very beautiful costume book, seldom found complete.

This exceptionally rare and highly attractive work was originally issued in two volumes, each with an engraved title-page and sixty plates making a total of one hundred and twenty hand colored lithograph plates. According to OCLC & KVK there are only two complete copies in libraries and institutions worldwide: Smithsonian Institution (DC, US); Buffalo & Erie County Public Library, Rare Books (NY, US). Only three prior copies have appeared at auction within the last 41 years - one in 1975, and one in 2021 (Euros 9,750). "These plates mostly lithographed by H. Charpentier are of very great interest for the regional customs and costumes of the French countryside." (Colas).

DB 05610.

**\$16,500**



**The Costumes of the State Officials of the  
Republic of France  
According to the Order of the  
First Consul Bonaparte**



DB 05902.

**\$1,250**

**CHATAIGNIER, Alexis.** *Neuestes Costume der Staatsbeamten der Republik Frankreich...* [Germany], 1802. Small octavo (7 3/4 x 5 inches; 198 x 127 mm.). Wrapper title. Five fine hand colored etched plates depicting the latest costumes of the state officials of the Republic of France according to the order of the first consul Bonaparte. Publisher's printed wrappers, expert repairs to spine. Quarter blue calf chemise over marbled boards housed in a blue calf edged marbled board slipcase. With the small red morocco book label of Bibliothèque du Docteur Maurice Catinat.

Rare: OCLC/KVK locate just one example in libraries and institutions worldwide: Bibliothèque Nationale de France. Colas 2191; Hiler p. 653.

Alexis Chataignier (1772-1817), French printmaker. Pupil of François Marie Isidore Quéverdo in Paris. Engraver of satires and series of hand-coloured etchings relating to social types, costumes and events of the history of the Republic and of the Directoire.

**Twenty Hand Colored Plates depicting the  
Costumes of Western Europe and North Africa**



DB 05572.

**\$1,250**

**COMPTE-CALIX, Francois Claudius.** *Le Keepsake de Costumes...* Paris: [Chez Aubert], 1853. Folio (13 5/8 x 10 1/2 inches; 345 x 266 mm.). Twenty fine hand colored plates engraved on steel by Varin, Préval, Pelée, Ramus, Montaut d'Oléron, Girardet, Rebel Monnin, Portier, Desjardins and Metzmacher. All plates with original tissue guards. Publisher's pale blue paper wrappers. Front cover printed in gold, most of the paper spine worn away but still sound. Minimal insect damage to fore-edge of first blank. Some marginal foxing to plate 12, light marginal foxing to a few other plates, otherwise an excellent example of this rather scarce costume book.

This fine album was offered to subscribers of the newspaper *Les Modes Parisiennes*.

Colas 671; Gumuchian 1833; Hiler, p. 181; Not in Bobins, Lipperheide or Osborne.

**Pictorial Representations of German & Swiss Cities & Landscapes, Folk Costumes,  
Scenes from Folk Life, Monuments of Architecture and Art, etc.  
Twelve Superb Double-Page Hand Colored Lithograph Plates**

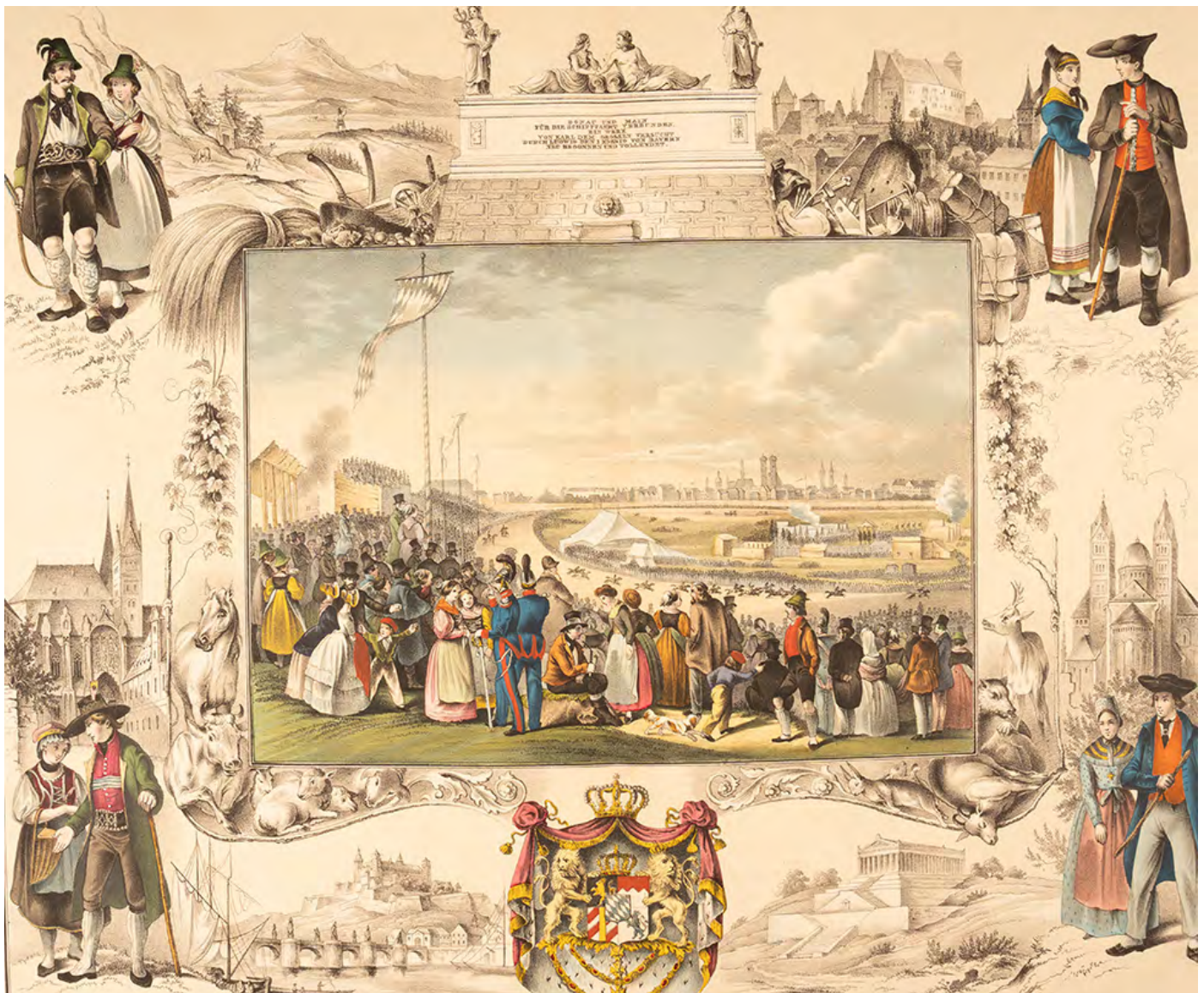
**DANNHEIMER, Tobias.** *Malerische Länderschau in bildlichen Darstellungen deutscher & schweizerischer Städte & Landschaften...* Kempten: Druck und Verlag von Tobias Dannheimer, [1850]. **First edition.** Folio (15 1/2 x 9 3/8 inches; 393 x 238 mm.). Letterpress title-page. Twelve double-page hand colored lithograph plates within elaborately decorated borders. A few short splits at central folds, some light finger-soiling, mostly marginal. Publisher's quarter brown cloth over color pictorial boards, extremities a little worn. Blue pencil mark on top left of cover. A very good copy of this superb series of views of the people and regions of Germany and Switzerland.

The double-page plates depict pictorial representations of German & Swiss cities & landscapes, folk costumes, scenes from folk life, the most beautiful monuments of architecture and art, the greatest natural wonders, etc. Each plate shows a folk scene with a landscape-related background in the middle, representations of traditional costumes in the four corners, an allegorical representation in the upper middle, a coat of arms in the lower; and between six and ten views of cities, buildings and typical landscapes. The central image and the four traditional costume groups and the coat of arms hand colored.

OCLC/KVK locate just two copies in libraries and institutions worldwide

DB 05904.

**\$2,750**



**Scarce Costume Book on The Canary Islands**  
**Six Hand Colored Lithograph Plates - In the Original Printed Wrappers**

**DISTON, Alfred.** *Costumes of the Canary Islands.* Smith, Elder, and Co., 1829. **First edition.** Large quarto (11 7/8 x 9 1/2 inches; 301 x 241 mm.). Six leaves of text and six hand colored lithograph plates by W. Fisk after A. Diston. Some light marginal staining and light foxing, some light dust soiling to blank margins on first leaf of text. The plates generally bright and fresh. Publisher's drab printed wrappers, rebacked? Stitching loose, top corner of verso of front wrapper strengthened with tape. Some slight chipping to extremities. Housed in a dark blue cloth clamshell case, rectangular black morocco labels on front and spine, lettered in gilt.

Rare: OCLC/KVK locate just one example in libraries and institutions worldwide: Kunstbiblio Staatliche Museen zu Berlin (Germany) - that copy appears to be uncolored.

*Costumes of the Canary Islands* stands as a testament to Alfred Diston's multifaceted contributions to documenting and understanding the cultural and natural aspects of the Canary Islands during the 19th century. **Alfred Diston** (1793-1861) was a British merchant and writer on a wide variety of subjects who lived in Puerto de la Cruz (former Puerto Orotava), Tenerife, between 1810 and 1861. His illustrated manuscripts, his notebooks, and his watercolors and drawings represent a valuable documentary source to learn about many aspects of the society and the natural environment of Tenerife and the rest of the Canary Islands during the first half of the 19th century.

DB 05676.

**\$2,450**



**The Costumes and Street Life of Naples as Depicted by Gaetano Dura  
Hand Colored Lithograph Title and Thirty-Five Fine Hand Colored Lithograph Plates**

**DURA, Gaetano.** *Napoli e Contorni Album* da Gaetno. Dura. Lithografia Gatti e Dura. [Naples, ca. 1835]. **First edition.** Folio (12 7/8 x 9 1/2 inches; 327 x 241 mm.). Hand colored lithograph title-page, thirty-five hand colored lithograph plates. All plates with "Napoli" at top margin & "Lit. Gatti e Dura" and "Strada Gigante" at lower margins. Plate no. 25 with neat marginal repair just touching image, strengthened on verso. Plate no. 26 also strengthened at inner margin (not affecting image). Occasional light marginal foxing or soiling but the plates generally clean with bright & fresh hand coloring. Contemporary quarter brown cloth over black pebbled boards, corners worn, otherwise quite sound. An excellent example of an extremely rare book.

*Napoli e Contorni Album* da Gaetano Dura is a visually captivating work, providing a glimpse into the costumes and street types of Naples and its surroundings in the mid-19th century.

OCLC/KVK locate just two copies in libraries and institutions worldwide: New York Public Library (NY, US with title+35 plates); Inst. Nat. D'Histoire de L'Art (France - with 40 plates?). The number of plates seems to vary between the two copies in institutions and the three bibliographical references in Colas, Hiler, and Lipperheide. It would appear that a colored title and 35 plates would be complete. Bobins III, 1033 (title +35 plates); Colas 918 (title +28 plates); Hiler, p. 254 (title+35 plates); Lipperheide 1298 (title +28 plates).

DB 05677.

**\$3,500**





**Fourteen Superb Hand Colored Lithograph Plates  
Depicting the Various Costumes of the Different Regions of Italy**

**FRANCESCHINI, Gerolamo. GERASCH, August.** *Italien und seine Bewohner* (Italy and its Inhabitants). Vienna, [1840]. **First edition.** Oblong quarto (12 1/2 x 20 1/8 inches; 318 x 511 mm.). Fourteen superb hand colored lithograph plates. Small water-stain on top blank margin of last three text leaves, some light scattered foxing affecting a few text leaves and blank margins of plates only. First leaf of text with lower blank corner expertly repaired. Contemporary quarter brown cloth over mottled boards, cloth corner tips, spine lettered in gilt. Inner hinge cracked, some wear to spine and corner extremities. An extremely rare suite of plates recording the various costumes typical to the different regions of Italy. Each plate is accompanied by a descriptive text in German offering further information on the typical customs, trade and geographical attributes of the locales depicted.

The highly colored plates, include illustrations of the inhabitants of Malta which used to be part of Italy...

Apparently the Lipperheide copy has been lost, so now there appears to be only one other known copy which is housed at the Österreichische akademie der wissenschaften (Austrian Academy of Sciences) in Vienna. Their record suggests the present publication was originally intended to be part I of a larger series titled *Panorama aller Völker Europas*, however the lack of other known parts suggests that this plan never came to fruition and the series was ultimately scrapped.

DB 05908.

\$4,500



## One of the Rarest and Most Charming of all Costume Books

**GATINE, George Jacques. [LANTE, Louis Marie], illustrators.** *Collection de Travestissemens de Toutes les Nations. Pour Dames.* Paris, 1832. **First edition of one of the rarest and most charming costume books.** Folio (12 7/8 x 9 1/4 inches; 327 x 235 mm.). Printed wrapper as title-page, and twenty-two hand colored engraved plates by Gatine after Lanté?. One additional plate by Gatine "Indienne" cut and mounted at end. Some light foxing affecting plate nos. 1, 2, 3 & 13 only. Nineteenth century French quarter dark green calf over green paper boards with dark green calf corners. Smooth spine ruled, decorated and lettered in gilt, all edges sprinkled blue. From the celebrated library of Cortlandt F. Bishop with his black leather bookplate on front paste-down.

An exceptionally rare and complete suite of 22 brilliantly hand colored engravings, representing various costumes and women's clothing including: Spanish costume, Basque costume, Irish, Catalan, Bearnese, Domino, Magician, German, Basque, etc. The last copy to appear at auction was in 1966 and before that *this* copy at the Cortlandt F. Bishop Auction at Anderson Galleries, NY, in 1938. This collection of highly detailed fashion plates is often attributed to Lanté, the costume drawings are very much in his style, although there is no signature to allow the authorship to be confirmed (Colas).

OCLC/KVK locate just two examples in libraries and institutions worldwide: Buffalo & Erie County Rare Book Library (US, NY) & Northwestern University Library (IL, US).

DB 05970.

\$9,500



## Twenty-Four Fine and Delicate Hand Colored Plates of the Costume of Northern France

**HAVELL, Robert Jr., illustrator.** *French Costume*. London: Rodwell & Martin, 1824. **First edition.** Small square octavo (5 3/4 x 4 5/8 inches; 146 x 118 mm.). Twenty-four delicate hand-colored engraved plates. Plates watermarked "J. Whatman 1824". Some very occasional light marginal soiling, otherwise fine. Near contemporary full maroon morocco over boards, gilt. Publisher's pictorial front lithographed tan wrapper, and rear printed wrapper with publisher's advertisements bound in. Previous owner's ink signature to front wrapper.

These charming plates beautifully illustrate the costume of Normandy, Northern France.

**Rare:** OCLC/KVK record just one example in libraries and institutions worldwide: State Library of Queensland, Australia.

**Robert Havell Jr. (1793-1878)** was the principal engraver of Audubon's *Birds of America*, seen in America as "perhaps the most significant natural history publication of all time". This is one of his earlier 'costume' works which is not recorded in any of the standard bibliographies.

DB 05912.

\$1,250



**Thirty Fine Hand Colored Lithograph Plates  
Depicting the Costumes of the French Pyrenees**

**JOHNSON, John, [and] HARDING, J.D., lithographer.** *The Costumes of the French Pyrenees...* London: James Carpenter & Son, 1832. **First edition.** Large quarto (11 7/8 x 9 1/2 inches; 301 x 241 mm.). Lithographed title. Thirty fine hand-colored lithographed plates by J.D. Harding after Johnson. Title-page and introduction lightly foxed, very occasional minor marginal spotting to plates, final plate with expertly repaired closed-tear at fore-margin, just extending into image. Contemporary purple watered silk cloth over boards, spine horizontally lettered in gilt, yellow endpapers. Fasque bookplate on front paste-down. Spine faded, corners and spine tips a little worn. Still a wonderful example of this rare costume book.

"The individual figures were all taken from nature during a tour through the French Pyrenees in 1825, and the backgrounds, which are faithful representations of the scenery, limited however from the size of the paper, though taken at the same time, were not sketched in connexion with the figures; and it is to Mr. J.D. Harding that the merit of their tasteful design and adaptation is due." (Foreword).

DB 05917.

\$2,500



**Danish National Costumes**  
**Thirty Superb Hand Colored Lithographs**

**LUND, F[rederick]. C[hristian], illustrator.** *Danske Nationaldragter*. [Lithographe-rede af Ad. Kittendorff]. Copenhagen: [C.W. Stinck], 1862. [Second enlarged edition]. Large folio (17 1/8 x 12 7/8 inches: 435 x 327 mm.). Title page with outline map of Denmark and thirty mounted, exquisitely hand colored lithograph plates with very detailed backgrounds. All plates within a wide gold frame with captions in Danish, three of which are signed and dated 1861. A few plates with very minor foxing. The plates lithographed by Johann Adolf Kittendorff (1820-1902). Bound ca. 1920 by Anker Julius Kyster (1864-1939) in half brown morocco over patterned green cloth boards, smooth spine decoratively tooled and lettered in gilt, 'watered silk' endpapers and paste-downs, all edges gilt. Unidentified Ex Libris book-plate on verso of front flyleaf. A wonderful example of an extremely rare and beautiful color-plate costume book.

**Unrecorded 'Large Paper' edition**, with eighteen additional plates not found in the first edition of 1850, and preceding the second edition of 1890 noted by Hiler, Colas, and Lipperheide. The actual plate sizes are 9 7/8 x 6 7/8 inches; 251 x 175 mm..

OCLC /KVK note only two copies, at Yale and the Boston Athenaeum. There are, incredibly, no copies at Det Kongelige Bibliotek, Denmark.

DB 05685.

\$5,500



## Superb and Very Lively Depictions of French Scenes in Vivid Colors

**PEAKE, Richard Brinsley.** *The Characteristic Costume of France; from drawings made on the spot, with appropriate descriptions...* London: William Sams, 1819. **Later issue.** Folio (14 1/8 x 10 1/4 inches; 359 x 260 mm.). Engraved title and nineteen leaves of text. Hand-colored aquatint frontispiece and eighteen hand colored plates, etched by Sheridan, aquatinted by R. Havell. The plates watermarked J. Whatman 1835. Title-page with a little marginal foxing. The plates are bright and fresh. The blank leaves facing the plates on one side and the text on the other are somewhat foxed but the plates are generally very clean. Bound by Rivière & Son ca. 1920 in three quarter red morocco over red cloth boards ruled in gilt. Spine with six raised bands, paneled and lettered in gilt in compartments, marbled endpapers. With the armorial bookplate of Sir David Lionel Goldsmid-Stern-Salomons on front paste-down. Hinges slightly rubbed but quite sound. An excellent example of the first edition in book form (albeit a later issue) of this charming work which amply demonstrates Peake's abilities as both an artist and a writer.

Depicting a variety of scenes including arriving at Calais, fishermen, the interior of a coffee house, the Palais Royale, a gambling table, street characters, a trip to Versailles, the catacombs, figures at St. Denis, Le Grimacier, La Morgue and many others.

Superb and very lively depictions of French scenes in vivid colors.

DB 05851.

\$2,250



## The Way They Wore In Italy An Early Example of Lithography

**PINELLI, [Bartolomeo] and HULLMANDEL, C[harles Joseph].** *Roman Costumes...* London: Rodwell & Martin, n.d. [1820]. Large oblong folio (12 x 17 1/8 inches; 305 x 435 mm). Vignette lithograph title-page and twenty-four hand-colored lithographed plates. The plates are watermarked 1817. Early twentieth century half red calf over marbled boards ruled in blind. Smooth spine ruled and lettered in gilt, marbled endpapers, top edge gilt. A near fine copy.

Rare; scarce with hand-coloring. An early book from the dawn of lithography by Hullmandel "the man who did more than any other to establish lithography in England" (Abbey). These plates reproduce in part the scenes and costumes created after the aquatint plates executed by Pinelli in 1809.

"If you want to know about the culture and costumes in Rome during the early nineteenth century, look no further than Bartolomeo Pinelli. His portfolios of etchings include *Collection of Roman Costumes*, *Another Collection of Roman Costumes*, *The Carnival of Rome*, *Roman History*, *Costumes of the Roman Countryside* and so on. These unbound sets have often been broken up, sold individually, and reassembled into personalized compilations for private collectors. Graphic Arts holds such an album titled *Twenty-Seven Etchings Illustrative of Italian Manners and Costume* (1844), comprising *Picturesque Costumes of Rome*, in twelve plates; *The Carnival*, in five plates; and *Adventures of Massaroni*, in ten plates." (Julie L. Melby / Princeton).

DB 05686.

\$3,500



**The Costumes of the Grand Duchy of Baden**  
**Twenty Fine Hand Colored Lithograph Plates by Edouard Pingret**

**PINGRET, Edouard.** *Collection des Costumes du Grand Duché de Bade* par Ed. Pingret. Paris: Dèro-Becker, Editeur, [ca. 1828-1830]. **First edition.** Folio (13 1/8 x 10 inches; 333 x 254 mm.). Twenty highly detailed hand colored lithograph plates. Plate no. 7 with light stain on lower blank margin. Publishers lithographed boards, neatly rebacked. Small nineteenth century French booksellers ticket "Madelain, Papetier." A near fine example of this great rarity.

This charming series of lithographs beautifully illustrate the various costumes of the people of Baden in the early nineteenth century. The figures include women at the market, women in prayer, musicians, water carriers, the doctor, harvesters, the bride, the shepherd, the family and the wine seller. The Grand Duchy of Baden, known in German as "Großherzogtum Baden," was a state in southwest Germany, located on the eastern bank of the Rhine River. It existed as a sovereign state from 1806 until 1871, when it became a part of the German Empire, where it remained until 1918. The Grand Duchy was bordered by the Kingdom of Bavaria and the Grand Duchy of Hesse to the north, the Rhine River to the west, Switzerland to the south, and primarily the Kingdom of Württemberg to the east.

OCLC/KVK locate just two copies in libraries and institutions worldwide, two colored, and the third example apparently uncolored.

DB 05969.

\$5,500





**Twelve Superb hand Colored Aquatint Plates  
Depicting the Various Regional Costumes  
and Typical Outfits of Bavaria**

**RHEINWALD, Johann Ludwig Christian. NEUREUTHER, Ludwig, artist.** *Baierische Volkstrachten*, herausgegeben von J.L.C. Rheinwald. Munich: Johann Ludwig Christian Rheinwald, 1804-1806. **First edition.** Two parts in one volume - all published. Folio (15 1/8 x 9 7/8 inches; 384 x 251 mm.). Printed title on blue paper dated December 1804, dedication leaf, introduction leaf. Six hand colored aquatint plates by Ludwig Neureuther, numbered 1-6, each with a leaf of explanatory text; Printed title on blue paper dated December 1806. Six hand colored aquatint plates numbered 1-6, each with a leaf of explanatory text. Publisher's? mottled stiff wrappers, sewn as issued, original octagonal printed orange label affixed to front cover. A very fine example of an extremely rare book.

The only two parts ever published of the originally intended six to eight issues, depicting the various regional costumes and typical outfits of Bavaria. The plates were drawn and aquatinted by the German landscape and figure painter Ludwig Neureuther (1770-1832), and were accompanied by a leaf of descriptive text by Johann Ludwig Rheinwald (1763-1811), who also contributed the introduction.

DB 05924.

\$4,500



## A Rare Suite of Eight Hand Colored Lithographs depicting German and Austrian Coachmen

**SCHAMER, Ludwig.** *Rückerinnerung an das Extrapostreisen.* Lithographische Anstalt von Bonitas-Bauer. Würzburg: Bonitas-Bauer, [1857]. Large quarto (12 1/8 x 9 1/4 inches; 308 x 235 mm.). Eight fine hand-colored lithograph plates by Ludwig Schamer. All with the lithograph signature of L. Schamer and the imprint at foot "Lith. Anst von Bonitas Bauer in Würzburg." Publisher's printed green upper wrapper with lithographed vignette of a horse drawn carriage affixed to a later matching wrapper. Housed in a quarter dark blue cloth over patterned boards clamshell case. Spine with red morocco label lettered in gilt. A near fine example.

Postillon - A person who rides near the horse of the leaders in order to guide a team of horses drawing a coach.

This rare suite depicts German and Austrian coachmen wearing their traditional dress from the various regions of Baden, Bavaria, Hanover, Prussia, Austria, Saxony and Wurttemberg..."

Exceptionally rare: OCLC locates just one example in libraries and institutions worldwide: Universitätsbibliothek Würzburg (Germany).

DB 05925.

\$1,850



## With Thirty Fine Hand Colored Aquatint Plates Depicting the Costumes of The Netherlands

**SEMPLE, Miss, illustrator.** *The Costume of the Netherlands*, displayed in thirty coloured engravings after drawings from nature, by Miss Semple, with descriptions in English and French. London: Ackermann's Repository of Arts, March 1st 1817. Folio. (13 7/8 x 10 1/8 inches; 352 x 257 mm.). Hand-colored title-page vignette and thirty full-page hand-colored aquatints (including frontispiece). Plates watermarked J. Whatman 1816, text watermarked J. Whatman 1813. Occasional light marginal soiling, but still a wonderful example. Contemporary quarter red morocco over marbled boards ruled in gilt. Smooth spine ruled and lettered in gilt. Neat early ink signature on front flyleaf. Small booksellers ticket of Henry Sotheran Ltd., on front paste-down.

"The following Drawings, being correct representations of the Costumes of the Netherlands, (each subject having been sketched from Nature) may be found interesting at this time when British valour has made that part of the continent familiar to the Public." (Foreword).

Bobins II, 430; Colas 2710; Hiler 793; Lipperheide 958, Prideaux 351; Not in Abbey.

DB 05853.

\$2,250



**The Costume of Sweden**  
**Twenty-Two Fine Hand Colored Lithographed Plates**

**SVEDMAN, Carl Wilhelm.** *Costume of Sweden.* Illustrated by Twenty-Two Engravings. London: Printed for Rodwell and Martin, 1823. **First edition.** Folio (16 1/8 x 12 5/8 inches; 409 x 321 mm.). Twenty-two fine hand colored lithographed plates by D. Dighton after Svedman. Plates watermarked "J. Whatman 1821". Contemporary quarter blue calf over marbled boards, smooth spine decorated in blind and lettered horizontally in gilt, marbled edges. Early ink signature on front paste-down. A near fine example of this rare and fine series on Swedish costume.

**Carl Wilhelm Svedman (1762-1840)** was a Swedish painter and student of the Stockholm Academy. His work primarily focused on biblical subjects and scenes inspired by the history of Sweden. (Benezit).

**Denis Dighton (1792-1827)** was the son of the caricaturist Robert Dighton and a younger brother was Richard Dighton. He enrolled as a student of the Royal Academy in 1807 and exhibited 17 pictures there between 1811 and 1825.

DB 05927.

\$3,850

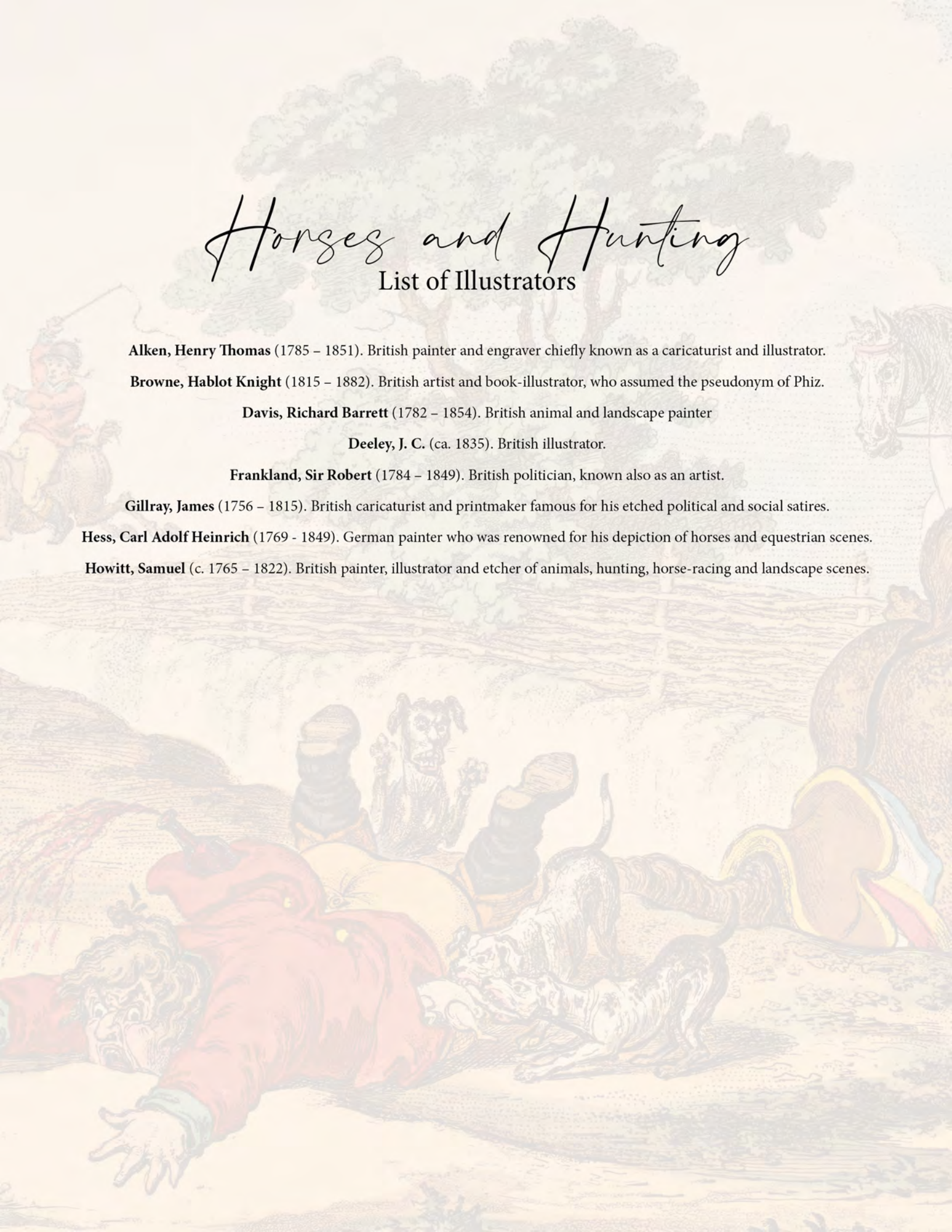


# CHAPTER FIVE

## *Horses and Hunting*



GILLRAY, James. Brownlow North. [Hunting: A set of four humorous prints... London: Published by H. Humphrey, 1800. DB 05848



# Horses and Hunting

## List of Illustrators

**Alken, Henry Thomas** (1785 – 1851). British painter and engraver chiefly known as a caricaturist and illustrator.

**Browne, Hablot Knight** (1815 – 1882). British artist and book-illustrator, who assumed the pseudonym of Phiz.

**Davis, Richard Barrett** (1782 – 1854). British animal and landscape painter

**Deeley, J. C.** (ca. 1835). British illustrator.

**Frankland, Sir Robert** (1784 – 1849). British politician, known also as an artist.

**Gillray, James** (1756 – 1815). British caricaturist and printmaker famous for his etched political and social satires.

**Hess, Carl Adolf Heinrich** (1769 - 1849). German painter who was renowned for his depiction of horses and equestrian scenes.

**Howitt, Samuel** (c. 1765 – 1822). British painter, illustrator and etcher of animals, hunting, horse-racing and landscape scenes.

**Exceptionally Rare Alken Title**  
**With Forty Finely Hand-Colored Soft Ground Etchings**  
**Depicting Equitation, Hunting and Other Sports**

**ALKEN, Henry.** *Alken's New Sketch Book.* London: Published by S. and J. Fuller, [1823]. **First edition.** Oblong quarto (8 5/8 x 11 3/8 inches; 220 x 289 mm.). Printed title-page and forty finely hand colored soft-ground etched plates, heightened with gum arabic. The plates depict equitation, hunting and other sports. Thirty of the plates are single-scene illustrations, ten have multi-scene images. Contemporary quarter purple calf over marbled boards, decoratively ruled in gilt, green leather label on upper cover lettered in gilt. Smooth spine with two raised bands at top and bottom, ruled in gilt in compartments, later end-papers. Engraved bookplate of Prince Henry, Duke of Gloucester on front paste-down. Some rubbing to spine and corners. A near fine copy of this exceptionally rare Alken title. According to OCLC there is just one copy in libraries and institutions, worldwide.

Very rare, Siltzer p. 71; Not located in Biscotti; Not in Dulles (Anderson Galleries NY, Dec 10-12, 1912). We know of only one other copy - and that one is not colored. According to OCLC there is just one copy in libraries and institutions, worldwide: HUV, Huntington Library, Los Angeles, CA. (not colored). Our copy (the only one we could find at auction) was sold at The Duke of Gloucester sale, Christie's, London, January 2006, lot 614 - £1,440).

Bobins V, 1624; Siltzer. *The Story of British Sporting Prints*, p.71; Not in Biscotti, Dulles, Schwerdt, Tooley or Widener.  
DB 05695.

**\$4,250**



**"It was, perhaps, the best hunting season of modern times" (Preface)**



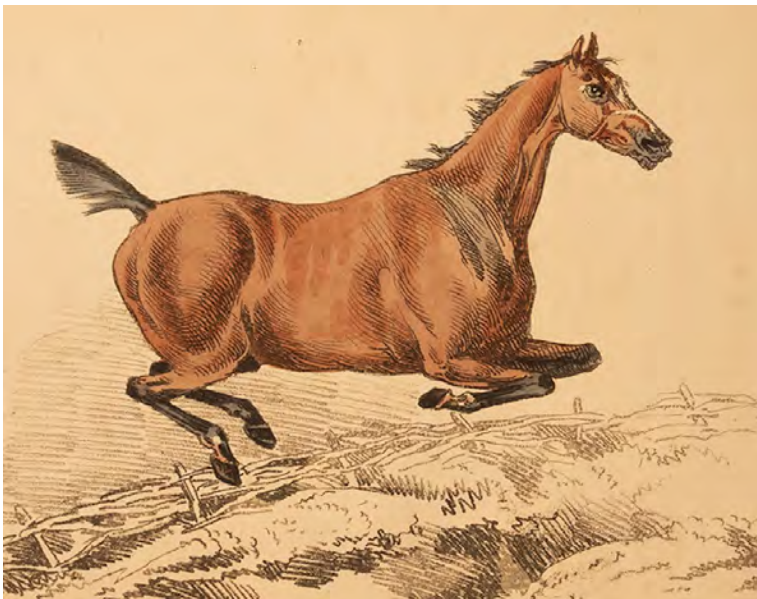
DB 05688.

\$950

**ALKEN, Henry. SURTEES, Robert Smith.** *The Analysis of the Hunting Field...* London: Published by Rudolph Ackermann, 1846. **First edition, mixed issue**, with the earliest state of plates 4 & 5 (dated Nov. 9th) but with the Preface dated 1847. Large octavo (9 3/4 x 6 inches; 246 x 152 mm). Seven hand-colored aquatint plates by J. Harris after H. Alken, and pictorial title, forty-three woodcuts. Publisher's green ribbed cloth, stamped in gilt. Engraved 'sporting' bookplate of Van Santvoord Merle-Smith on front paste-down. A good copy.

"This work first appeared in *Bell's Life* and the first edition in book form... at 31s. 6d... There are two issues. First issue in green cloth with both titles and the preface dated 1846. Second issue in red cloth, with the preface dated occasionally 1846 but usually 1847... There are early states of some of the plates with imprint dated Nov. 9th not Nov. 19th" (Tooley). Bobins IV, 1320; Podeschi 177; Schwerdt II p.232; Siltzer, p. 73; Tooley 470.

**"The Result of the Most Attentive Observations During Many Years Entirely Devoted to the Pleasures of the Field" (Henry Alken)**



DB 05806.

\$950

**ALKEN, Henry.** *The Beauties & Defects in the Figure of the Horse...* London: S. & J. Fuller, [1816]. **First edition.** Small quarto (10 1/8 x 7 3/16 inches; 257 x 183 mm.). Engraved title page and eighteen hand colored soft-ground etched plates. The plates watermarked 1817. Contemporary full diced russia, covers ruled in gilt, expertly rebounded to style and corners repaired. With the engraved bookplate of Maxine & Joel Spitz on front paste-down. Some very light scattered foxing and browning but still an excellent copy of this scarce work.

"First edition of the first work by Henry Alken to bear his name." (Tooley).

"Alken was about thirty-two years of age when he published this book, and states on p. 2 of the introduction that, "the author's remarks are the result of the most attentive observations during many years entirely devoted to the pleasures of the field." (Schwerdt). Bobins IV, 1638; Tooley, 20; Schwerdt I, p. 12; Podeschi 102.



## Henry Alken's Depiction of Coursing

**ALKEN, Henry.** [*Coursing / Six Handcoloured Aquatints / by / Henry Alken*] (letterpress title). London: Thos. McLean, 1824. **First edition.** Small oblong folio (9 3/4 x 14 1/2 inches; 249 x 368 mm.). A set of six hand-coloured etched plates, each one window-mounted on a stub with a modern letter-press title added. Modern full red morocco by Aquarius, covers ruled in gilt and decoratively stamped in blind, spine with four raised bands, decoratively ruled and lettered in gilt. A few very minor marginal repaired tears and light stains, otherwise a fine and complete set of these rare plates which appeared in Henry Alken's celebrated book *The National Sports of Great Britain*.

Comprising plates 20-25 from the 50-plate series *The National Sports of Great Britain*. Coursing is the pursuit of game or other animals by dogs—chiefly greyhounds and other sighthounds—catching their prey by speed, running by sight, but not by scent. Coursing was a common hunting technique, practised by the nobility, the landed and wealthy, and commoners with sighthounds and lurchers. In its oldest recorded form in the Western world, as described by Arrian, the sport was practised by all levels of society, as remained the case until Carolingian forest law appropriated hunting grounds, or commons, for the king, the nobility, and other land owners. Animals coursed include hares, rabbits, foxes, deer of all sorts, antelope, gazelle, jackals, wolves. Jackrabbits and coyotes are the most common animals coursed in America. Competitive coursing in Ireland, the UK and Spain has two dogs running together. In America, generally speaking three dogs are run together. Bobins IV, 1376; Lane, *British Racing Prints*, pp. 75-76; Schwerdt I, pp. 19-20; Tooley 43.

DB 05809.

\$2,750



**"Hunting Accomplishments"**  
**Six Magnificent Hand Colored Aquatint Plates**

**ALKEN, Henry.** *Fores's Hunting Accomplishments*. Set of Six Plates Drawn by Henry Alken [Engraved by J. Harris]. London: Messrs. Fores, 1850. **First edition.** Oblong folio. Specially printed title-page which also includes a listing of the plates. Six hand colored aquatint plates, each image size approximately 8 1/8 x 11 1/8 inches and each plate size approximately 10 x 13 1/4 inches. All plates window framed in 1/8 inch thick card, mounted on stubs. The Plates: All headed "Fore's Hunting Accomplishments. Pl. 1" [through 6] and "Drawn by H. Alken; Engraved by J. Harris; Published Novr. 1st, 1850." Finely bound by Aquarius of London ca. 1990 in full red morocco over boards, front cover decoratively lettered and bordered in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt, decoratively gilt board edges and turn-ins. With the exception of an expertly repaired tear to plate 4 this is a fine and clean copy in a very attractive binding.

Dudley Snelgrove in *The Paul Mellon Collection* asserts "These are copies of the first six plates (of seven) of *Qualified Horses and Unqualified Riders*, 1815, which is in the collection". However we beg to disagree. We actually have an uncut copy (in the original wrappers) of the 1815 *Qualified Horses and Unqualified Riders* and whilst the titles are similar - the plate image sizes are not! The earlier book has seven hand colored aquatints with an average image size of 7 1/4 x 10 1/2 inches on a plate size of 10 11/16 x 14 5/8 inches. Rare: The renowned Fitz Eugene Dixon collection (sold at Anderson Galleries, NY, 1937) did not contain this rare suite of plates.

DB 05815.

**\$4,500**



**"A Fine Set of these Beautiful Plates Illustrating  
Correct and Incorrect Horsemanship in Riding to Hounds" (Dixon)**

**ALKEN, Henry.** [*Fores's Hunting Sketches: the Right and Wrong Sort, or a Good and Bad Way of Going Across Country*]. Messrs. Fores, 1859. **First edition.** Oblong folio (15 3/4 x 21 3/4 inches; 400 x 552 mm.). Without title as per Schwerdt. Six superb hand-colored aquatint plates heightened with gum arabic, drawn by Henry Alken and engraved by J. Harris. (Image size approximately 10 3/4 x 15 inches; 273 x 381 mm.). Each plate titled "The Right and Wrong Sort / or a Good and Bad style of going across Country." Occasional minimal marginal spotting and staining - still an incredible example of this great rarity. Later nineteenth century half brown calf over faded purple cloth boards ruled in gilt, front cover with rectangular label bordered and lettered in gilt "Hunting Sketches / by / H. Alken." Smooth spine. With the engraved bookplate of Horst Stutzer.

"A fine set of these beautiful plates illustrating correct and incorrect Horsemanship in riding to hounds." (Dixon). "Each plate in this set presents a picture of two fox-hunters taking the same obstacle, one in the right and the other in the wrong style. It was a new idea and is undoubtedly instructive." (Schwerdt).

Rare: OCLC/KVK locate just one example in libraries and institutions worldwide: The Huntington Library (CA, US). The only other complete copy to appear at auction over the past one hundred years was the Dixon copy at Anderson Galleries NY, in January 1937.

DB 05816.

**\$5,500**



**The Grand Leicestershire Steeple Chase**  
**Eight Magnificent Hand-Colored Plates by C. Bentley after Henry Alken**

**ALKEN, Henry.** *Grand Leicestershire Steeple Chase. On the 12th. of March, 1829.* London: R. Ackermann, Junr. Sporting Gallery, Jan [uar]y. 1st, 1830. **First edition.** Oblong folio (16 1/2 x 20 1/2 inches; 420 x 521 mm.). Eight superb hand colored aquatint plates by C. Bentley after Henry Alken, all with descriptive letterpress. Plates mounted on card, with tissue guards. Plate size 14 1/2 x 18 1/4 inches; 370 x 463 mm. Plate image size 10 1/8 x 14 1/4 inches; 257 x 361 mm. Mid-twentieth century three quarter maroon morocco over marbled boards, ruled in gilt, front cover with rectangular maroon morocco label lettered in gilt. A very fine and complete set of these rare prints with exceptionally fine and bright original hand coloring.

A steeplechase is a distance horse race in which competitors are required to jump diverse fence and ditch obstacles. The name is derived from early races in which orientation of the course was by reference to a church steeple, jumping fences and ditches and generally traversing the many intervening obstacles in the countryside. The first recorded steeplechase over a prepared track with fences was run at Bedford in 1810, although a race had been run at Newmarket in 1794 over a mile with five-foot bars every quarter mile. The first recognized English National Steeplechase took place on Monday 8 March 1830. The 4-mile (6.4 km) race, organized by Thomas Coleman of St. Albans, was run from Bury Orchard, Harlington in Bedfordshire to the Obelisk in Wrest Park, Bedfordshire. The winner was Captain Macdowall on "The Wonder", owned by Lord Ranelagh, who won in a time of 16 minutes 25 seconds. Report of the event appeared in the May and July editions of *Sporting Magazine* in 1830.

DB 05896.

**\$4,850**



**One of Alken's Finest Sets (Schwerdt)  
Six Remarkable Hand Colored Etched Plates**

**ALKEN, Henry.** *How to Qualify for a Meltonian:* Addressed to all Would-be Meltonians. By Ben Tally-Ho... London: S. & J. Fuller, at the Temple of Fancy, 1819. **First edition.** Oblong folio (13 3/8 x 17 inches; 339 x 432 mm.). Three leaves of letterpress including a prefatory note and two leaves of descriptions of the plates. Six remarkable hand colored etched plates, each with 'running title', title and imprint "London Pub July 16. 1819. by S & J Fuller at their Sporting Gallery, 34 Rathbone Place." Plate no. 3 watermarked "J. Whatman Turkey Mills 1817". Plate no. 6 with short marginal tears and a small lower marginal stain. Publisher's printed drab paper wrappers, expertly and almost invisibly resewn and rebacked. Some light chipping to extremities of wrappers. An excellent and complete example of the exceptionally rare first edition in the original printed wrappers. With the bookplate of Charles C. Auchincloss on verso of front wrapper. Chemised in a quarter red morocco over gray cloth clamshell case, ruled in gilt, spine with two raised bands lettered horizontally in gilt.

OCLC locates just two copies in libraries & institutions worldwide (both dated 1819): The Huntington Library (CA, USA); Art Institute of Chicago (IL, USA). There is no reference in OCLC to the 'second edition' of 1820. We found just one auction record for the 1820 edition over the past fifty years. We did locate one other copy in the original wrappers at the National Trust UK, Calke Abbey, Derbyshire. "The text is rare and frequently missing." (Tooley). Bobins IV, 1372; Dixon, 14; Mellon/Snelgrove, p. 11; Schwerdt I, pp. 15-16; Siltzer, p. 69; Tooley, 29.

DB 05890.

**\$6,500**



## "Tally-Ho" - One of the Rarest of all Henry Alken's Books

**ALKEN, Henry.** *Hunting Recollections*. London: R. Ackermann, 1 January 1829. **First edition.** Oblong folio (14 1/8 x 16 7/8 inches; 360 x 427 mm.). Six fine hand-colored etched plates, all heightened with gum arabic, and window-mounted on stubs in an album. Plate size approximately 10 1/4 x 13 inches. Bound without the letterpress title. Some very light browning and dust soiling to plate margins, the fourth plate with a small closed tear outside plate mark. Still a very fine set with the plates particularly well colored. Bound ca. 1930 at the Lakeside Press Chicago (stamp signed on rear turn-in) in quarter brown morocco over light green buckram boards ruled in gilt. Front cover with rectangular green morocco label ruled and lettered in gilt. Spine with four raised bands, ruled and lettered in gilt in compartments, green morocco title label. Housed in the original fleece-lined, light green buckram slipcase. With the bookplate of Joel Spitz on the front paste-down.

Provenance: C.F.G.R. Schwerdt (purchased from his collection 15 March 1939). The Schwerdt set "This set is particularly well coloured. Siltzer, p.63, only gives details of the 1836 issue." (Schwerdt).

Each plate has the series title "Hunting Recollections" engraved above the subject. The 'recollections' are actually the hunting witticisms which are recorded below each plate.

Excessively rare with no copies at auction and none found in institutions worldwide.

DB 05811.

\$5,500



**First Edition, Early Issue**  
**The Mishaps of a Maladroit Equestrian On The Hunt**

**ALKEN, Henry.** *Ideas, Accidental and Incidental To Hunting and Other Sports.; Caught in Leicestershire, &c.* London: Thomas M'Lean, n.d. [1826-1830]. **First edition, early issue**, with plates dated 1826-1830 and watermarked 1828. Upright folio (14 1/8 x 10 5/8 inches; 358 x 270 mm). Letterpress title and forty-two hand colored soft-ground etchings with protective interleaves. Contemporary half dark green morocco over tan cloth boards, front cover with rectangular maroon morocco label, decoratively bordered and lettered in gilt. Spine with five shallow 'triple' bands decoratively stamped and lettered in gilt in compartments, all edges rough gilt, pale blue endpapers. Top of spine and corners a little rubbed. With the bookplate of R. Ackermann, Junr. Regent Street on front paste-down. A superb example of this wonderful and highly amusing Alken rarity.

The plates depicting humorous equestrian incidents and the dangers often associated when out hunting and not fully in control of your horse. Here we see Alken's skills of composition, his understanding of horses in motion, combined with his brilliant talent for drawing to produce one of the most amusing books on hunting and coaching. "This book was published in 1830. The humorous text is etched on the plates, which were originally issued serially in seven wrappers parts from 1827 [1826] through 1830. The letterpress title-page and publisher's issue binding make a 'book' out of what would otherwise be an assembly of prints" (Mellon/Podeschi). "First issued in upright folio [as here]. A fire consumed part of the stock, and the plates were reissued in oblong folio. These latter are inferior" (Tooley).

DB 05600.

\$8,500



**The Duke of Gloucester's Copy**  
**With Three of the Original Pencil Sketches for the Book By Henry Alken**

**ALKEN, Henry.** *Illustrations to Popular Songs.* London: Published by Thomas M'Lean, 1823. **First edition, second issue.** Oblong folio. Containing letterpress title and "Address" leaf. Forty-three hand-colored etched plates (including added pictorial title). With three of the original pencil sketches by Henry Alken that were used to prepare the soft-ground printing plates, with ink or pencil captions for plates no. 5, 34, and 39. All plates dated 1822. Each plate contains two to six comical scenes, including several hunting or sporting scenes, illustrating titles of popular songs. Plates watermarked 1821-1824. Bound ca. 1900 in quarter plum straight-grain morocco over marbled boards. Plum straight-grain morocco title label to upper board. Gilt rules to spine. Small chip to bottom of spine. With the armorial bookplate of Prince Henry, first Duke of Gloucester (1900-1974) on front paste-down. Minimal foxing to pictorial title-page, endpapers creased, still a superb and unique example.

The three additional preparatory drawings are tipped to blank leaves facing the relevant plate. "First issued in 1822, reissued in 1823, 1825, 1826, 1831" (Tooley).

Provenance: Prince Henry, Duke of Gloucester's copy with his bookplate.

Schwerdt IV, p. 4 (1823 issue); Siltzer p. 71; Tooley 37 (1822 issue); Not in Abbey.

DB 05808.

**\$3,500**





**"More Rare, Valued Higher"**  
**With Three Plates Only Found Here (Tooley)**

**ALKEN, Henry, illustrator. APPERLEY, C.J.** *Memoirs of the Life of the Late John Mytton, Esq...* London: Rudolph Ackermann, 1835. **First edition.** Octavo (8 1/4 x 5 3/8 in; 210 x 136 mm.). Twelve hand-colored aquatint plates (including frontispiece) all with tissue guards. Publisher's original blind stamped pebble-grain brown cloth with title in gilt within ornamental gilt frame. Smooth spine, publisher's gray endpapers with engraved bookplate of Charles George Milnes Gaskell on front paste-down. Expertly and almost invisibly rebacked with the original spine laid down, slight splitting to free endpapers. The hand colored plates are bright and fresh. Housed in a later fleece-lined, green cloth fold-over case, spine lettered in gilt (front hinge slightly split but quite sound). An excellent copy.

"Though containing only 12 plates, this first edition is more rare, and valued higher than the second edition which contains 18 plates. Three plates of this first edition, namely 2 [Mytton shooting in Winter], 8 [Blood on the Bull Dog], and 9 [Mytton masters the savage dog], did not appear in the second edition. A most valuable and important book for the sporting life of the period, aptly described by Newton as 'a biography of a man that reads like a work of fiction'" (Tooley). "This is not a work of fiction, for John Mytton, a rather inglorious character for a biography, was a hard-living, hard-drinking country squire of Halston, Shropshire, capable of the utmost physical endurance, and ready to accept any wager to walk, shoot or ride against any man..." (Martin Hardie, pp. 185/186). Bobins III, 1174; Podeschi 147; Schwerdt I, p. 38; Siltzer p.73; Tooley 66.

DB 05898.

**\$1,450**



**Alken's First Published Work**  
**The Comic Foibles of Amateur Horsemen**

**ALKEN, Henry.** *Qualified Horses and Unqualified Riders*, or the reverse of Sporting Phrases taken from the Work entitled *Indispensable Accomplishments*... [by] Ben Tally Ho, an occasional Visitor in Leicestershire. London: S. & J. Fuller, 1st Septr, 1815. **First edition, slightly later issue with the plates watermarked J. Whatman, 1817.** Oblong folio (10 5/8 x 14 1/4 inches 3/8; 270 x 362 mm.). Printed title-page and seven hand-colored engraved plates. Occasional light marginal soiling, otherwise bright and fresh. Mid-to-late twentieth century half red morocco over marbled boards decoratively ruled in gilt, red morocco label on front cover, lettered and tooled in gilt, smooth spine. Publisher's drab printed front wrapper bound in. Wrapper expertly repaired at edges not affecting text. An excellent copy.

Alken's first hunting satire, showing how the untrained rider endangers himself, his horse and others around him. The work is an ironic sequel to Frankland's *Indispensable Accomplishments*, taking the Frankland "Billesdon Coplow" scenes and captions and turning them on their ear, specifically on the rider's behind as he's tossed hither and yon by a horse clearly more in control of things than the rider, who is finally carried off the field of comic disaster by his friends.

The first of Alken's color plate books. "A humorous set depicting hunting accidents drawn in vigorous style. Alken's colouring is seen at its best in books of this class" (Schwerdt). Bobins II, 747; Schwerdt I, p. 20; Siltzer, p. 69; Tooley 44.

DB 05888.

\$2,850



## "Scenes in the Life of Master George"

**ALKEN, Henry.** *Scenes in the Life of Master George.* London: Thos. McLean, 1823. **First edition.** Oblong folio (10 1/4 x 13 7/8 inches; 260 x 352 mm.). Scenes in the Life of Master George with twelve superb hand colored soft-ground etched plates, all interleaved. Three of the plates are watermarked "J. Whatman 1822" and one is watermarked "J. Whatman 1824". Early twentieth century three-quarter dark blue morocco over blue cloth boards, ruled in gilt. Front cover with rectangular red morocco label bordered and lettered in gilt, spine with two raised bands, lettered horizontally in gilt, gray marbled endpapers. Expertly rebacked with the original spine laid down. Chemised in a quarter black morocco over blue cloth slipcase, spine with two raised bands lettered horizontally in gilt. A wonderful example of this exceptionally rare and highly amusing book.

Scenes in the Life of Master George progresses from a mischievous boy attempting to ride a kicking donkey, and with more of a preference for pugilism than cricket, to a plausible adult doffing his hat to a lady in London's Hyde Park.

"A rare and amusing set showing the kind of sport boys were indulging in in those days... First issue, not mentioned by Siltzer nor in the Dulles catalogue." (Schwerdt).

DB 05602.

\$9,500



**Henry Alkens' Fox Hunting**  
**Seven Magnificent Hand Colored Aquatint Plates**

**ALKEN, Henry.** *A Set of Seven Plates on Fox Hunting by Henry Alken.* London: S & J Fuller, 34 Rathbone Place, 1818. **First edition.** Oblong folio (17 1/16 x 22 1/16 inches: 433 x 560 mm.). Specially printed title-page which also includes a listing of the plates. Seven hand colored aquatint plates by Thomas Sutherland after Henry Alken. All plates window framed in 1/8 inch thick card, mounted on stubs. Plate 5 "The Death" had a couple of very small lower marginal tears (not affecting plate mark) which have been expertly repaired. Plate 6 "The Refreshment" has a few expertly repaired tears on the lower margin just touching the plate image. Bound by Aquarius of London ca. 1990 in three quarter green morocco over green cloth boards, decoratively ruled in gilt. Front cover with green morocco label, decoratively lettered and bordered in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt. A very fine set of these plates.

Siltzer (page 58) calls for nine plates, however the two additional plates that he calls for are titled "Hark to Old Danger" and "Pleasure of a View Holla". In our copy "Hark to Old Danger" appears as the additional title on the first plate "Drawing a Cover" and "The pleasure of a view Holla" appears as the additional title on the second plate "Gone Away". "Siltzer, p.58 evidently did not see this early set. He gives a description of a set by Cooper and Sutherland of nine plates but apparently he mixed up the titles with the inscriptions, unless they were re-issued in that manner." (Schwerdt). Provenance: Lot 13 at the Le Vivier Library sale, Christie's South Kensington, on 30 October 2012. Bobins IV, 1370; Schwerdt, III, p. 167; Siltzer, p.58; Snelgrove/Mellon Collection, p. 11.

DB 05889.

**\$4,500**



**Alken's Rare Satire**  
**Successfully Transplants Horse's Ass to Rider's Seat**

**ALKEN, Henry.** *Specimens of Riding Near London.* Drawn from Life. London: Published by Thomas M'Lean, 1821. **First edition.** Oblong folio (10 x 13 3/4 inches; 254 x 350 mm.). Printed title and eighteen hand-colored engraved plates. Slight damp-staining to blank margin of upper corners, Some light soiling and occasional spotting, especially on plate 13. Plate 16 repaired at outer margin, a few plates with marginal repairs or restoration. Plate Nos. 4, 14, 15 and 17 watermarked "J. Whatman 1821". Bound by Maclehose of Glasgow ca. 1910 in half dark red morocco over red cloth boards, front cover lettered in gilt. Spine with five raised bands ruled in blind, marbled endpapers. Some staining to front cover, rubbed at extremities. A good copy only as reflected in the price.

A work of great rarity with only one copy of the first edition, 1821 (with 17 plates only) and only three copies of the second edition (1823), coming to auction within the last thirty-five years. The last copy appeared over twenty-two years ago.

Bobins II, 766; Dixon, 64; Mellon/Snelgrove, 74; Siltzer, p. 70; Tooley, 51.

DB 05892.

\$1,500



**"One of the Rarest of Alken's Works"**  
**Seven Magnificent Hand Colored Etched Plates Depicting 'The Miseries of Shooting'**

**ALKEN, Henry.** [*Sporting Discoveries, or The Miseries of Shooting in a series of seven plates, Being Hints to Young Sportsmen* By Ben Tally-Ho. Author of "Qualified Horses and Unqualified Riders."]. London: Published by S. and J. Fuller, [February 1st, 1816]. **First edition, with all seven plates dated February 1st, 1816.** Oblong folio (10 3/8 x 14 inches; 262 x 355 mm.). Seven magnificent hand-colored etched plates. Bound by Rivière & Son ca. 1900 in full red crushed levant morocco, covers decoratively bordered in gilt, spine elaborately tooled and lettered in gilt. Expertly and almost invisibly rebacked with the original spine laid down. **A fine copy with the hand coloring bright and fresh.**

Each of the plates have extensive engraved captions explaining each pitiful situation, be it the accidental shooting of an old market woman; the accidental shooting of your favorite pointer; getting caught by gamekeepers; the accidental shooting of a fine lamb; discovering that your powder flask is empty; discovering a brood of turkeys, or, getting your leg caught in a trap. "First issue of a well drawn and finely coloured set of plates representing shooting accidents, not easily met with in perfect state. No copy in Brit. Mus." (Schwerdt). First issue of an excessively rare early Alken. The companion to the *Miseries of Hunting* and the *Miseries of Driving*. We can locate only three copies of this book in libraries and institutions worldwide: Yale University Library (CT); The National Sporting Library (VA); and The Huntington Library (CA). Schwerdt I, p. 23; Bobins II, 748; Siltzer p. 69; Tooley, 53 (1823 issue); Fitz Eugene Dixon sale at Anderson Galleries January 6th, 1937, lot #7, (\$675); Not in the Widener Auction of 1944.

DB 05599.

**\$8,500**



**"Thoughts While Fox Hunting"**  
**A Very Scarce and Highly Amusing Series**  
**of Hand Colored Lithograph Plates**

**ALKEN, Henry.** [*Thoughts While Fox Hunting*]. London: Thomas McLean, 1833. **First [hand-colored] edition.** Oblong folio (10 9/16 x 14 1/4 inches; 268 x 362 mm.). Six very fine hand colored lithograph plates. All plates with imprint "London. Published by Thos. McLean. 26 Haymarket, 1833". Bound ca. 1930 by Rivière & Son in three-quarter dark green morocco over green cloth boards ruled in gilt. Front cover lettered in gilt "Going A Pace / Alken", spine with five raised bands paneled and lettered in gilt in compartments, plum coated endpapers, top edge gilt. Plates slightly soiled in blank margins, two very minor and expertly repaired marginal tears, the fourth plate neatly repaired in inner margin not affecting plate mark. Still a near fine example of this rare suite. A highly amusing set of plates first issued without color (as per the Fitz Eugene Dixon copy and then issued in color the same year).

The only reference that we could find of this extremely rare suite was in the Fitz Eugene Dixon sale (Anderson Galleries, NY, Jan 6 & 7 1937. lot 98): "A set of 6 India Proof Prints with manuscript notes by the artist, illustrating "Thoughts While Fox Hunting"... Very unusual prints; the technique of the lithographing is very fine... These prints were also issued in color about 1833."

Not in Abbey; Bobins V, 1625: Not in Mellon; Not in Tooley.

DB 05814.

**\$3,500**



## Twelve Amusing Hand Colored Lithograph Plates

**BROWNE, H.K. PHIZ.** *How Pippins Enjoyed the Day with Fox-Hounds.* London: Messrs. Fores, 1863. **First edition.** Oblong folio (14 5/8 x 21 1/4 in; 372 x 484 mm). Twelve hand-colored lithographed plates, each dated January 19, 1863. Printed by M. & N. Hanhart. Publisher's original binding in half calf over printed boards, rebacked and rehinged. Boards rubbed with repaired vertical crack to upper board. Occasional mild soiling to margins. Otherwise an excellent copy of a book rarely found in any condition at all.

OCLC notes only two copies in libraries worldwide, at Detroit Public Library and London Library.

Renowned for his illustrations for novels by Charles Dickens, Hablot Knight Browne [pseud. Phiz] (1815–1882) "remained prodigiously productive throughout the 1840s and 1850s, his greatest decades... His output was enormous - about 3660 images over his lifetime - and Phiz became a household familiar... From 1859 to 1867 he issued around 440 more images, but changes in the visual tastes of readers, in reproductive techniques for book illustration, and in the kind of books publishers issued (more cheap, un-illustrated fiction) all worked against Browne's talent... He also indulged his love for drawing horses in sporting journals such as the *New Sporting Magazine*, the *Great Gun*, and the *Sporting Times*... Browne's brilliance as an illustrator did not satisfy him. He never shed the idea that he was first and foremost a fine artist" (Oxford Online DNB).

Bobins IV, 1394; Martin Hardie p. 219; Schwerdt I, p. 84. Not in Tooley, or Siltzer.

DB 05817.

**\$3,500**





## Staggeringly Rare

**BROWNE, H.K. PHIZ.** *A Run with the Stag-Hounds.* London: Messrs. Fores, 1863. **First edition.** Oblong folio (14 5/8 x 21 1/4 in; 372 x 484 mm). Twelve hand-colored lithographed plates, each dated May 13, 1863 and inscribed in print, "Proof." Printed by M. & N. Hanhart. Publisher's original printed tan boards rebaked and cornered in tawny crushed levant morocco. Lower corner on front board a little creased, but still an excellent copy, internally bright and clean. Small Armorial bookplate of Bibliotheque Du Comte Greffulhe on front pastedown.

From the library of the renowned collector Le Comte Du Greffulhe (Henry Jules Charles Emmanuel Greffulhe) December 25 1848 - 31 March 1932. A French aristocrat who lived in the Mansion Greffulhe in Paris. From September to January he would spend most of his time in the family castle of Bois-Boudran, near Melun (Seine-et-Marne) where he devoted most of his time to hunting with hounds and the gun. The high society of the time pronounced his name as Greffeuille.

Extremely rare, with ABPC recording only four copies at auction since 1935. OCLC notes only three copies in library holdings worldwide, with two at Harvard and one at the National Sporting Library.

DB 05818.

\$3,500



**First Edition of Hunter's Annual [No. 1] in the Publisher's Printed Wrappers  
Four Superb Hand Colored Lithographs Depicting Four of the Most Celebrated Hunts**

**DAVIS, Richard Barrett.** *Hunter's Annual [No. 1]*.. London: Published by R.B. Davis, December 1836. **First edition of "The Hunter's Annual", issued in December, 1836. A work of the greatest rarity, this being one of the very few copies that have survived in its original state.** Large folio (24 3/4 x 20 3/8 inches; 629 x 518 mm.). Two leaves of descriptive text printed on one side only. Four wonderful hand-colored lithograph plates drawn on stone by J. W. Giles after R. B. Davis and printed by J. Graf. All India paper proofs. **Publisher's original bright vermilion wrappers, uncut**, printed in black showing a landscape with a running fox with hounds in pursuit. Verso of wrappers white, sewn as issued. Chemised in a quarter dark blue morocco over blue cloth boards portfolio. Front panel lettered in gilt, smooth spine lettered horizontally in gilt, fine. Some light marginal foxing to the second, third & fourth plates - not affecting images. A wonderful example. An incredible survival.

This work, as noted on the wrapper title, was published at two guineas a copy. A second, third, and fourth series were published in 1837, 1839, and 1841. Rare in the original pictorial wrappers. Schwerdt had two copies of this the first of four parts (one colored but in later wrappers, one uncolored in these pictorial wrappers). The last part was published in 1841 and was not seen by Schwerdt. The last copy to appear at auction was at the Schiff auction (Sotheby's NY, December 11th, 1990 - \$1,200). OCLC locates just one complete set of all four parts: Yale University Library (CT, US). Bobins 773; Schwerdt I, pp. 258/259; Siltzer p. 107.

DB 05905.

**\$2,500**



**English Races and Hunts in Twelve Original Parts  
Seventy-Two Images on Twenty-Four Hand Colored Lithograph Plates**

**DEELEY, J. C.** *Sports and Races. Englische Wettrennen und Jagdstücke.* London, Berlin & St. Petersburg: A. Asher, [ca. 1835]. English Races and Hunts in twelve original parts. Folio. (18 1/2 x 11 1/2 inches: 470 x 292 mm.). Plate size: 15 x 11 inches: 381 x 280 mm). Twelve original parts (part I wrapper smaller but plate size the same). Twenty-four hand-colored lithograph plates containing 72 images all heightened with gum arabic. The plates lithographed by W. & J. O. Clerk after J.C. Deeley depict deer, dogs, ducks, foxes, grouse, hares, horses, pheasants, pigeons and a stag. Publisher's tan wrappers printed in green, some light marginal creasing. Sewn as issued and housed in a quarter tan over gray boards clamshell case, front cover lettered in black, smooth spine ruled in black. A wonderful example of this great rarity.

OCLC/KVK locate no copies in libraries and institutions worldwide. We have been unable to locate any other examples at auction. Bobins IV, 1396.

DB 05906.

\$3,500



**One of the Rarest of all Color Plate 'Angling' Books**



DB 05681.

**\$6,500**

**FRANKLAND, Sir Robert. TURNER, Charles, illustrator.** *[Delights of Fishing]*. London: Thomas McLean, 1823-25. **First edition, second issue.** Oblong quarto (10 x 12 1/2 inches; 255 x 317 mm.). Six fine hand-colored aquatint plates. All plates mounted on stubs and interleaved. The last plate watermarked "J. Whatman 1827". Bound ca. 1933 by Alfred de Sauty of Donnelly's in half red morocco over red cloth boards decoratively ruled in gilt. Rectangular black morocco label on front cover decoratively ruled and lettered in gilt. Spine with five raised bands decoratively tooled in gilt, brown endpapers. Bookplate of Joel Spitz on front paste-down. Housed in the original red cloth slipcase. A fine copy of this great angling rarity.

The first issue has the imprint C. Turner. Pencil note at end "Bot. from Hart - NY. 1/20/33/Bound by de Sauty of Donnelly's/Although only fair execution of plates, quite rare & seldom met with./Complete in six plates-reference "Slater"---"Siltzer"/watermarked 1827." Exceptionally rare with just two copies (including the copy here offered) having appeared at auction over the past fifty years. OCLC locates just one copy in libraries and institutions worldwide (Athenaeum of Philadelphia, USA, PA).

**"Securing the Privilege of Breaking Your Neck First, and When you Fall..."  
Seven Amusing Hand Colored Etched Plates**



DB 05847.

**\$3,500**

**FRANKLAND, Sir Robert.** *The Southern Hounds, or Hunting in it's Infancy.* London: C. Turner, July 31, 1813-June 5, 1815. **First edition.** Oblong folio (10 1/4 x 14 3/4 inches; 260 x 375 mm.). Seven superb hand colored etched plates. Handsomely bound ca. 1900 by Rivière & Son in full dark green morocco, gilt, spine elaborately tooled and lettered in gilt in compartments. Original drab wrappers bound in at end. A very fine copy.

The fine plates bear different imprints from those cited by Schwerdt, although many of the dates correspond. This copy with all plates reading "by C. Turner Warren Street [or 50 Warren Street] Fitzroy Square". Plate 2 is dated "October 21, 1814" and plate 5 "July 1st, 1813", both undated in the Schwerdt copy. "Siltzer (p. 121) quotes this set, but only mentions the first five plates. Plates 6 and 7 are the ones which are signed "R.F.inv. et fecit." Every plate has a different style of title, excepting the last two which are both entirely in facsimile handwriting." (Schwerdt II, p. 169). **Rare: OCLC/KVK locate no copies in libraries and institutions worldwide. We have been unable to trace any other copies at auction since 1960.**

## "Rare In This Fine State" (Schwerdt)

**GILLRAY, James. NORTH, Brownlow.** [*Hunting: A set of four humorous prints - A Preceding Companion to Cockney Sportsmen*]. London: Published by H[annah] Humphrey, April 8th, 1800. Oblong folio (11 5/8 x 16 5/8 inches; 296 x 422 mm. Plate mark 10 x 13 7/8 inches; 254 x 352 mm.). Four magnificent hand-colored soft-ground etched aquatint plates. Sewn into later gray wrappers, housed in a gray board portfolio, front board with rectangular white label lettered in gilt "James Gillray / Hunting". Very fine.

A series of four humorous prints by James Gillray that parody this genre of fox-hunting prints, offering a comedic perspective on the mishaps and pratfalls associated with the chase. This series was etched by James Gillray but designed by the amateur artist Brownlow North. North's "signature" includes a compass pointing north, a clever nod to his name.

"Rare in this fine state... This series of four sporting prints was etched by Gillray from the designs of an amateur whose name is indicated hieroglyphically at the corner. They are said to have been favourites with King George III, who was a great lover of the chase!" (Schwerdt).

Rare: OCLC/KVK locate just two examples of each print: Yale University Library (NY, US) & The Morgan Library & Museum (NY, US).

DB 05848.

\$12,500



**Seven Superb Hand-Colored Engravings  
Depicting A Late Eighteenth Century Riding  
School  
The Most Natural and Easiest Way to Train  
Horses**



DB 05915.

\$1,500

**HESS, Carl Adolf Heinrich.** *Reitschule oder Darstellung des natürlichen...* Leipzig: Theodor Seeger, 1800-1802. **First edition.** Two parts in one. Large quarto (12 1/2 x 10 1/4 inches: 317 x 260 mm.). Title supplied in manuscript. Seven hand colored engraved plates. Contemporary tree calf, neatly and sympathetically rebacked. Housed in a custom-made, brown cloth folding chemise. A fine copy.

A rare and charming series of seven hand colored etched plates representing equestrian scenes.

Rare: OCLC/KVK locating just a handful of copies in libraries and institutions worldwide.

**Carl Adolf Heinrich Hess (1769-1849)**, was a renowned German painter who was particularly renowned for his depiction of horses and equestrian scenes. Best known as a painter in oil, watercolor and pastel of horses and military scenes, Hess also tried his hand at engraving, the technique of which he learned from Krüger, the co-signatory of this series.

**Early and Rare Series of Hand-Colored Aquatint  
Fox Hunting Prints**



DB 05916.

\$5,500

**HOWITT, Samuel.** *Fox Hunting.* London: S. Fores, 1794-99. **First issue of these six hand colored aquatint plates, designed and engraved by Howitt.** Each imprinted: "Pub. Nov 1st, 1794 by S. W. Fores No 3 Piccadilly," excepting Plate Number 4 which is imprinted "Pub Jan 1 1799 by S.W. Fores No 50 Piccadilly." Oblong folio. Prints 10 3/8 x 12 1/2 inches, mounted on 12 x 16 3/8 inch stock. Plate number 3 slightly foxed, plate number 5 with a slight expert marginal repair, and "Sporting Views" in early ink on verso. Bound by Zaehnsdorf ca. 1900 in three quarter red morocco over red pebbled cloth, gilt. With the bookplates of Clarence S. Bemens and Joseph Widener on front paste-down. A most distinguished provenance.

"An early and rare series of fox hunting prints. These are without titles, with the exception of plate 4 which is captioned "At Fault". The other plates displaying a verse by Thomson beneath each. This apparently is a made-up set. With the Clarence S. Bement bookplate." (Widener auction catalog).

# CHAPTER SIX

## *Miscellaneous Items*



DICKENS, Charles. Bleak House. With illustrations by H.K. Browne. London: Bradbury and Evans, 1853. DB 06036



# Miscellaneous Items

## List of Illustrators

**Athenaeus** (fl. about the end of the 2nd and beginning of the 3rd century AD). Greek rhetorician and grammarian.

**Ballantyne, Robert Michael** (1825 - 1894). Scottish author of juvenile fiction who wrote more than one hundred books.

**Bateman, Thomas** (1778 - 1821). British physician and a pioneer in the field of dermatology.

**Dickens, Charles John Huffam** (1812 - 1870). British novelist, journalist, short story writer and social critic. He created some of literature's best-known fictional characters and is regarded by many as the greatest novelist of the Victorian Era.

**Fore-edge painting** is a scene painted on the edges of book pages. There are two basic forms, including paintings on fanned edges and closed edges. For the first type, the book's leaves must be fanned, exposing the pages' edges for the picture to become visible. For the second, closed type, the image is visible only while the book is closed.

**Griset, Ernest Henri** (1843 - 1907). French-born painter and illustrator noted for the humorous interpretations of his subjects.

[Painted Binding]. **Phillips, Stephen** (1864 - 1915). British poet and dramatist who enjoyed considerable popularity early in his career.



**Ancient Greek Dining Customs including remarks on Ancient Taste in Music,  
Dance, Games, Court Behavior and other details of the Lifestyles of the Wealthy Classes**

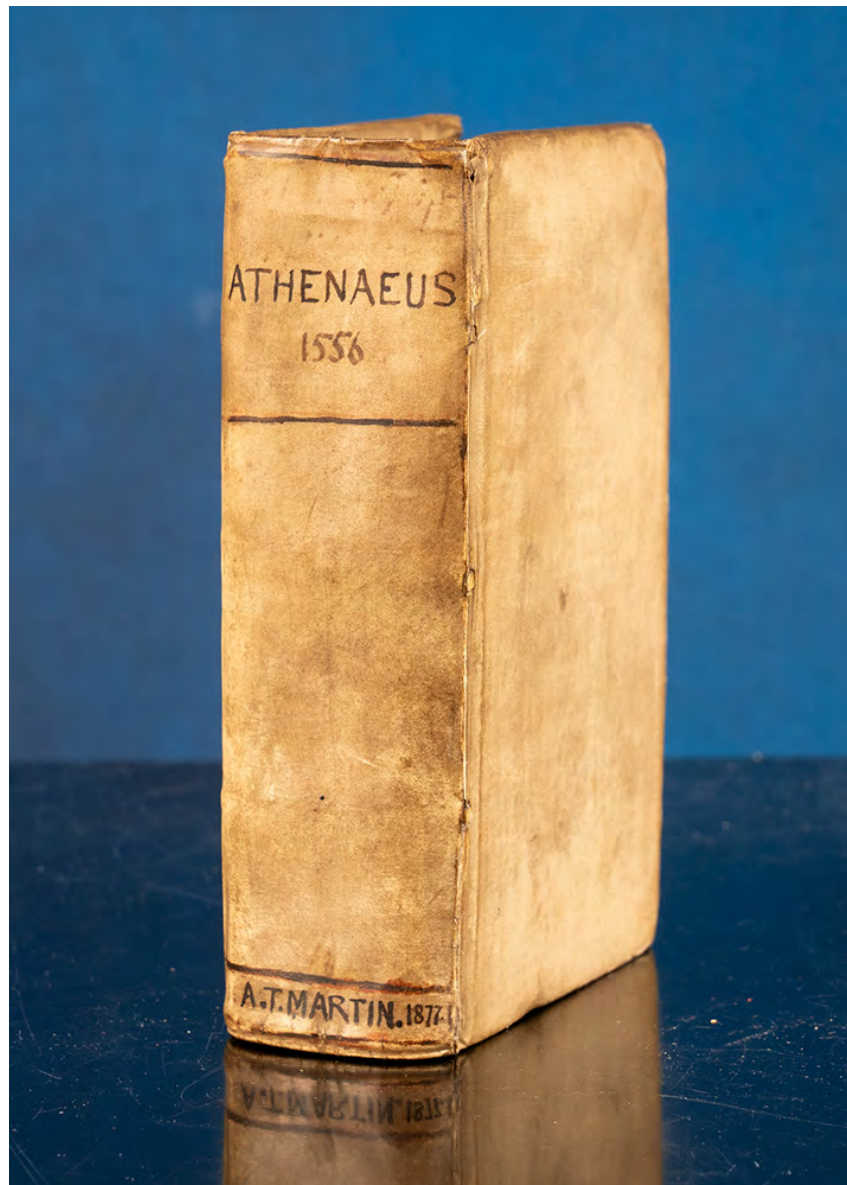
**ATHENAEUS.** *Athenaei Dipnosophistarum sive Coenae sapientum Libri XV...* Lugduni: Apud Sebastianum Barptolomaei Honorati (Colophon: Jacobus Faure Excudebat), 1556. **First Lyon Latin translation**, published the same year as the Basel edition. Small octavo. Old vellum with manuscript title on spine. With the armorial bookplate of celebrated collector Robert Walsingham Martin on rear paste-down.

"Athanaeus treats of a number of subjects relative to gastronomy. The names of the most famous epicures are cited, anecdotes of noted persons, usages in the ordinary repasts and in feasts, as well as the virtues and qualities of legumes, fish and meats." (Bitting p.19).

Athanaeus's meticulous translation from Greek to Latin facilitated the accessibility of this timeless work to a wider audience, contributing to the preservation of classical knowledge during the Renaissance period. His linguistic acumen and dedication to the intellectual heritage of the Hellenistic world played a pivotal role in bridging the gap between cultures and epochs. The colophon of this significant edition reveals the craftsmanship behind the publication, acknowledging the printer Jacobus Faure for his role in bringing Athanaeus's work to life. The imprint reflects the collaborative spirit of the Renaissance, where scholars, translators, and printers worked in tandem to revive and disseminate the treasures of antiquity.

DB 05767.

**\$950**



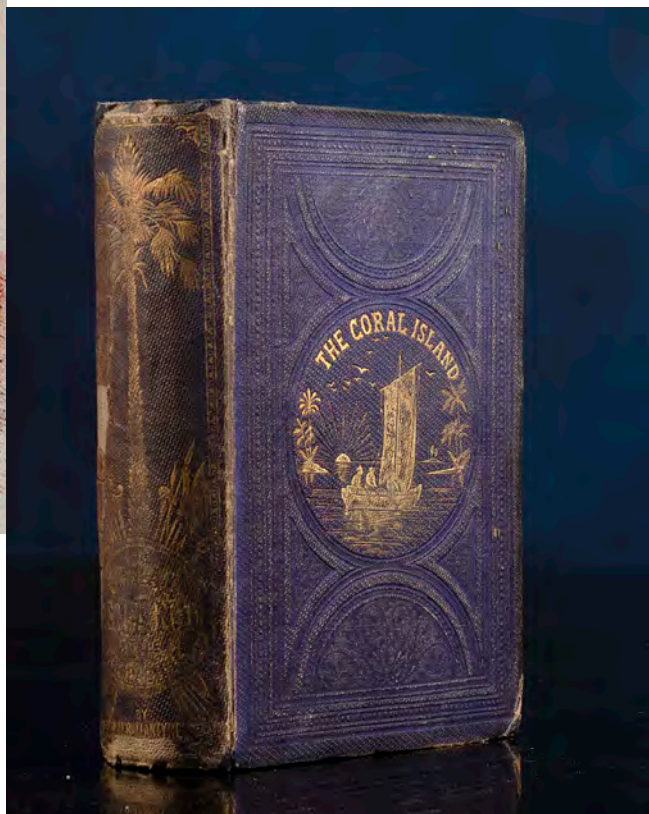
**Excessively Rare First Edition, First Issue, of "The Coral Island"  
The Edgar Osborne Copy Exhibited at The Festival of Britain Books in 1951**

**BALLANTYNE, Robert Michael.** *The Coral Island: A Tale of the Pacific Ocean...* London: T. Nelson and Sons, 1858. **First edition, first issue.** Octavo. Color-printed frontispiece, color-printed pictorial title, and six color-printed plates after drawings by the author. Publisher's first issue binding of royal blue diagonal ripple-grain cloth with covers decoratively stamped in blind and front cover and spine pictorially stamped and lettered in gilt. Original pale yellow coated endpapers.

The binding is worn and the gilt on the front cover is quite dull. The spine has been expertly repaired with a small piece missing from the center left and some loss of cloth at head and foot. Corners a little worn, inner hinges expertly restored. Some small ink stains. Page 387/388 has the top blank margin torn away not affecting any text. Several leaves with small portions of the lower blank corners missing (possibly original paper-faults). We have been super critical in our description - overall a good copy of this extremely scarce nineteenth-century children's book. Only a handful of copies of the first issue in the original cloth have sold at auction in the past fifty years.

DB 05045.

**\$2,850**



## Skin Disease Classification

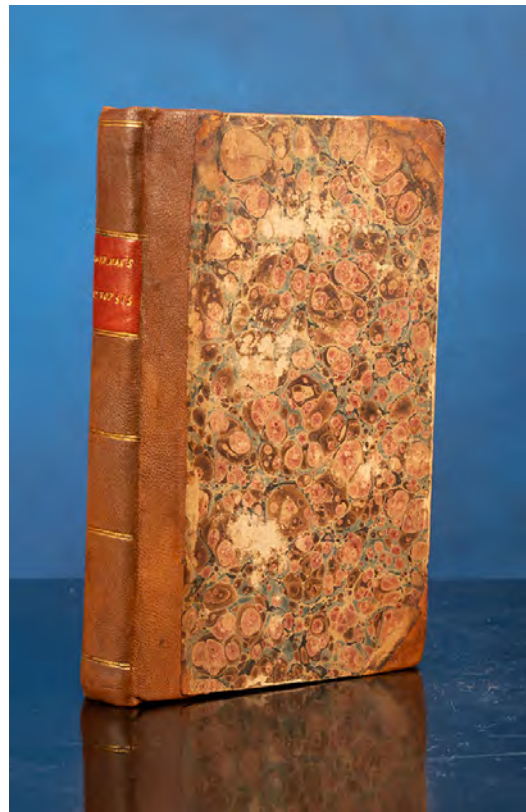
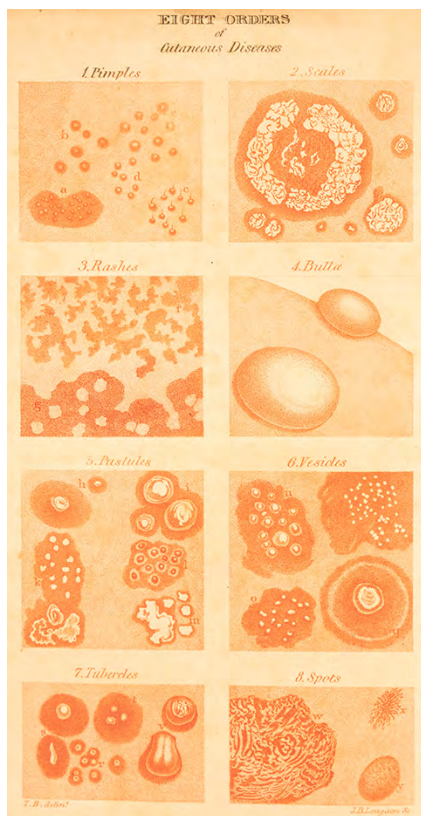
**BATEMAN, Thomas.** *A Practical Synopsis of Cutaneous Diseases...* Philadelphia: Collins & Croft, 1818. **First American edition.** Octavo. Colored frontispiece showing the "Eight Orders of Cutaneous Diseases". Title-page with early (pre binding) ink signature of Augustus Prout on top blank margin and notes on pp. 161, 216 & 277. Contemporary American quarter calf over marbled boards, expertly rebaked to style, smooth spine with red morocco label lettered in gilt, with the binders ticket of "Samuel Gurnee. Bookbinder Tusculum, AL" on front paste-down. Front free endpaper with four line ink inscription dated "March 11 - 1849".

Thomas Bateman (1778-1821) was a British physician and a pioneer in the field of dermatology. Born in Whitby, Yorkshire, Bateman earned his medical degree from the Edinburgh Medical School. He was a student, colleague, and successor to Robert Willan (1757-1812), a key figure in modern dermatological practices of classification. "It was only five years after Bateman's work was published in London that it appeared in the United States. Willan had recognized eight orders of skin diseases: papulae, squamae, exanthemata, bullae, postulae, vesiculae, tubercula, and maculae. These eight orders are all depicted in the colored frontispiece." (Heirs of Hippocrates, p.421).

Prior to the 19th century, skin disease classification was based on symptomatic characteristics. Dr. Willan was the first to propose a rational naming standard based on the appearance of the skin disorder. In his treatise *On Cutaneous Diseases*, Willan classified skin diseases from an anatomical point of view. After Willan's death in 1812, Bateman continued and expanded his mentor's work.

DB 05763.

\$950



**"There were two classes of charitable people:  
one, the people who did a little and made a great deal of noise;  
the other, the people who did a great deal and made no noise at all"**

**First Edition, First Issue of Dickens' Ninth Novel**

**With an original cheque, handwritten and signed by Charles Dickens, inlaid and bound-in at front**

**DICKENS, Charles.** *Bleak House...* London: Bradbury and Evans, 1853. **First edition, first issue**, in book form of Dickens' ninth novel. **With an original cheque, handwritten and signed by Charles Dickens, inlaid and bound-in at front. The cheque is dated August 30, 1867 and is made payable to Wimbledon School in the amount of £112.0.6 - this was a considerable amount in 1867. Wimbledon School was where four of Dickens' sons attended including his youngest son "Plorn" who would have been in his last year when the cheque for school fees was written.** Octavo. Engraved frontispiece, title-page, and thirty-eight plates after Hablot K. Browne ("Phiz") including the ten 'dark' plates. Handsomely bound by Morrell of London ca. 1880. Full polished tan calf, covers triple ruled in gilt, spine with five raised bands elaborately tooled in gilt in compartments. two maroon and one dark green morocco labels, lettered in gilt. Gilt decorated board edges and turn-ins, pale gray endpapers. Engraved bookplate of Dr. Norman E. Sabel on front flyleaf. With an old bookseller's typed description on a card laid in. An exceptionally clean and very fresh copy.

DB 06036.

**\$6,500**



**First Edition of Edwin Drood and The First 'Conclusion' - John Jasper's Secret  
Bound from the Original Parts with all the Wrappers and Advertisements  
The Copy of the Bibliographer Charles Plumtre Johnson**

**DICKENS, Charles.** *The Mystery of Edwin Drood...* London: Chapman and Hall, 1870. **First edition.** Octavo. With "The Cork Hat". [Bound together with]: **EDWIN DROOD. MORFORD, Henry, attributed to**]. *John Jasper's Secret...* London: Publishing Offices, 1872. **First English edition.** Octavo. Bound by Zaehnsdorf ca. 1900 in full green morocco. A fine, clean example.

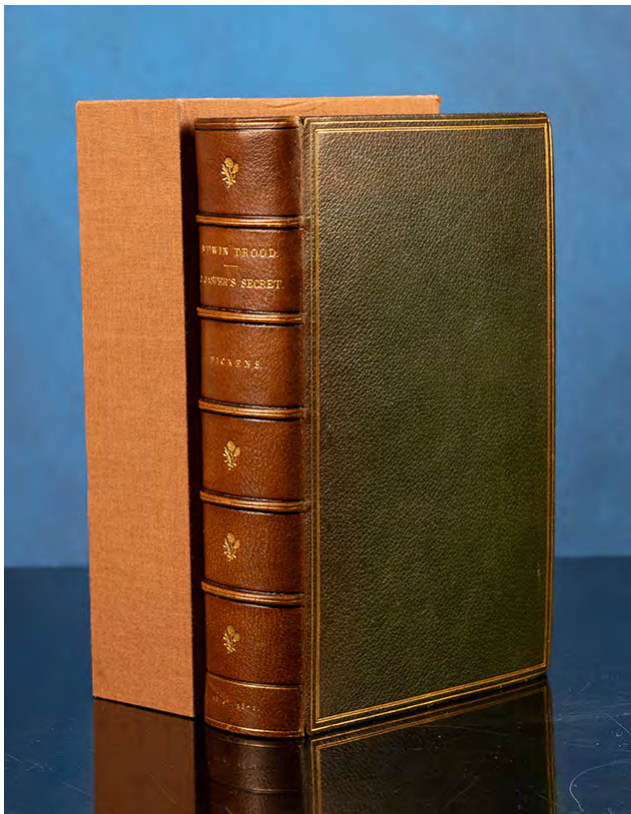
"When Dickens died on June 9, 1870, he had completed only enough of his manuscript to make up six instalments, leaving unfinished a work which had commanded the widest attention for its opening numbers, and which promised to be one of his most effective and popular books. Although only three parts had been issued prior to his death, publication of the work continued, and on completion with Part 6 of all available material, the vast army of readers was left high and dry as to 'The Mystery.' The Author during the writing of the story never disclosed the ultimate development of his plot" (Hatton and Cleaver).

*John Jasper's Secret* was the first of many attempts to solve *The Mystery of Edwin Drood*. The work was written by the New York journalist Henry Morford (1823-1881) and his wife.

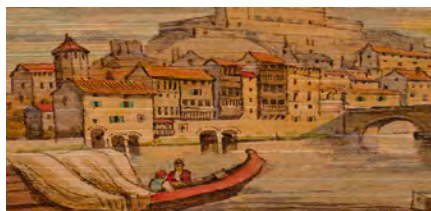
Smith I, 16; Gimbel H330; Sadleir 705.

DB 05929.

**\$4,500**



**With a Fine Fore-Edge Painting of Verona, Italy  
by the "Double-Line Painter"**



DB 05170.

**\$1,850**

**FORE-EDGE PAINTING. DOUBLE-LINE PAINTER. HORACE (Quintus Horatius Flaccus).** *Carmina...* Paris: E Prelis Fratrum Mame, 1808. **With a fine early twentieth century fore-edge painting by the "Double-Line Painter" showing a colorful view of Verona, Italy.** Twelvemo. Full contemporary maroon straight-grain morocco, covers elaborately gilt and blind. With the Armorial bookplate of Sir Thomas Rumbold, 1st Baronet (1736-1791) with a note in ink by his son Charles Rumbold (1788-1857) who was educated at Oriel College, Oxford, and then went to Trinity College, Cambridge. The motto "Virtutis Laus Actio" means "The Praise of Virtue is Action".

**'The Entrance to Hyde Park'  
An Early-to-Mid Twentieth Century Fore-Edge Painting**



DB 05177.

**\$850**

**FORE-EDGE PAINTING. GAY, John.** *Fables.* London: Printed for J. Sharpe, 1812 [i.e., 1824]. **With an early to mid twentieth century fore-edge painting of the "Entrance to Hyde Park" by an unidentified artist.** Volumes I & II (of three) bound in one. Sixteenmo. Bound ca. 1824 in full red straight grain morocco, covers decoratively bordered in gilt and blind, smooth spine decoratively tooled and lettered in gilt in compartments, gilt board edges, blind tooled turn-ins, gray endpapers, all edges gilt.

Contents: Volume I The Fables of John Gay; Volume II The Poetical Works of John Gay (volume I only).

**Bound by Taylor and Hessey  
With an Early Twentieth Century Fore-Edge Painting**



DB 05169.

**\$950**

**FORE-EDGE PAINTING. TAYLOR & HESSEY, binder. COWPER, William.** *Poems by William Cowper, of the Inner Temple, Esq...* London: Printed for J. Johnson and Co., 1811. **With an early twentieth century fore-edge painting by an unidentified artist, showing a man and two ladies seated by a fireplace. The man is reading his newspaper and a dog is seated at his feet.** Two octavo volumes bound in one. Bound ca. 1811 by Taylor and Hessey, Booksellers, London. Stamp-signed in gilt on the fore-edges of the boards "Bound and Sold by" [&] "Taylor and Hessey". Full dark red straight-grain morocco, gilt. Spine with three 'double' raised bands, elaborately decorated and lettered in gilt in compartments. Soundly but rather crudely rebaced with the original spine laid down.

**A Superb Fore-Edge Painting by "The Dover Painter"**



DB 05176.

**\$2,250**

**FORE-EDGE PAINTING. [The "DOVER PAINTER"], artist. HAYDAY, binder. COLLINS, William.** *The Poetical Works of William Collins.* London: William Pickering, 1830. **With a superb fore-edge painting executed ca. 1930 by the "Dover Painter" depicting a view of Chichester Cathedral.** Twelvemo. Engraved frontispiece portrait of William Collins. Bound by Hayday (stamped in black on front paste-down. With the label of "W.H. Dalton/Bookeller & Stationer/28 Cockspur St. Charing Cross" also on front past-down. Full contemporary dark green hard-grain morocco, covers bordered in blind, spine with five raised bands ruled in blind and lettered in gilt in compartments. Blind decorated board-edges and turn-ins, cream coated endpapers, all edges gilt. Expertly and invisibly rebaced with the original spine laid down. A near fine example.

### Three Superb Original Pen, Ink & Watercolor Drawings by Ernest Griset

**GRISSET, Ernest.** Three original pen, ink and watercolor drawings of a Mother Bear and her four cubs playing on a see-saw. n.p., n. d, ca. 1865. All signed with initials, framed and glazed. (3 1/4 x 4 1/4 inches; 82 x 108 mm.).

**Ernest Henri Griset (1843-1907).** Born in Boulogne-sur-Mer, Northern France, was a French-born painter and illustrator noted for the humorous interpretations of his subjects. Griset's parents moved to England from France in 1848. He studied for a while under the Belgian artist Louis Gallait before moving back to England, then regularly drew the animals at the London Zoo as a basis for his paintings and illustrations. He became known particularly for his humorous and satirical designs, which were best displayed in his two Christmas books, *Griset's Grotesques, or Jokes Drawn on Wood* (1867), which was accompanied by the comic verses of Tom Hood; and an illustrated edition of *Aesop's Fables* (1869). Of the latter a reviewer noted that "nothing so quaint as these illustrations has appeared since the days of Grandville... Griset possesses the faculty of investing his animals with human expression, without ever causing them to lose their own identity, and of making them funny without being ridiculous."

Many examples of Griset's work are now in the collections of the Victoria and Albert Museum. Some of his comic work appeared in *Punch*, where he was briefly on the staff between 1867-9, as well as in its competitor, *Fun*.

DB 04720.

\$2,500



## A Charming Hand-Painted Binding in the Pre-Raphaelite Style

[PAINTED BINDING]. PHILLIPS, Stephen. *Poems*. London: John Lane: The Bodley Head, 1898. **Second edition.** Small octavo. Full parchment, front cover with a 'Pre-Raphaelite' woman in ink and watercolor, highlighted in gilt. Rear cover with two gilt borders with small watercolor fleurons. Spine with watercolor and gilt twining leaf, lettered in gilt, edges uncut. Ex libris Virginia House, Richmond with their stamp on front paste-down. Ink signature on front free endpaper. A charming little binding which was hand painted by an unidentified artist somewhere between 1898 and 1925.

**Stephen Phillips (1864-1915)** was an English poet and dramatist who enjoyed considerable popularity early in his career. In 1890, a slender volume of verse was published at Oxford titled *Primavera*, which contained contributions by him, his cousin Laurence Binyon, and others. In 1894, he published *Eremus*, a long poem of loose structure in blank verse with a philosophical complexion. In 1896, he published *Christ in Hades*, forming one of the slim paper-covered volumes of Elkin Mathews's Shilling Garland. This poem caught the eye of critics, and when it was followed by a collection of *Poems* in 1897, Phillips's position as a new poet of exceptional gifts was generally recognized. This volume contained a new edition of *Christ in Hades*, together with *Marpessa*, *The Woman with the Dead Soul*, *The Wife*, and shorter pieces, including *To Milton*, - *Blind*. The volume won the prize of £100 offered by the Academy newspaper for the best new book of its year, ran through half a dozen editions in two years, and established Phillips's rank as a poet, which was sustained by the publication of his poem *Endymion* in the Nineteenth Century in 1898.

DB 06007.

\$650





# CHAPTER SEVEN

## *Modern Firsts and Inscribed Copies*



FLEMING, Ian. A complete set of the James Bond series. London: Jonathan Cape, 1953-1966. DB 06000

# Modern Firsts and Inscribed Copies

## List of Illustrators

**Baum, Vicki.** Grand Hotel. Set in Berlin, in the luxury Grand Hotel, it portrays vividly the kaleidoscopic life within it.

**Dahl, Roald.** Kiss Kiss. British author of popular children's literature and short stories.

**Dahl, Roald.** Someone Like You. Dahl has been called "one of the greatest storytellers for children of the 20th century".

**Fleming, Ian.** Diamonds are Forever. Inscribed by Sean Connery, Shirley Bassey & John Barry.

**Fleming, Ian.** Live and Let Die. Inscribed to two-time Oscar winner Leslie Bricusse by Roger Moore & Guy Hamilton.

**Fleming, Ian.** The Unique James Bond Collection of Leslie Bricusse, mostly inscribed.

[Golf]. **Palmer, Arnold; Nicklaus, Jack; James Furman Bisher.** The Masters. With Four Presentation Photographs.

**Guines, Alec.** Blessings in Disguise. With a Fine Inscribed Black & White Photograph of Alec Guinness.

**Harlow, Jean.** The Films of Jean Harlow. With an inscribed black & white photograph of the starlet Jean Harlow.

**Moss, Hart.** Act One, An Autobiography. Inscribed by Moss Hart to George Cukor.

**Harrison, George.** Songs of George Harrison. Signed by George Harrison.

**Hemingway, Ernest.** Across the River and Into the Trees. First English edition, First Printing.

**Mamoulian, Rouben.** Oklahoma! First Edition, Warmly Inscribed by Rouben Mamoulian.

**Salinger, J. D.** Catcher in the Rye. First Edition of "The Catcher in the Rye" in the Original First Issue Dust Jacket.

**Space Exploration.** First on the Moon. Inscribed by all Six Crew Members of Apollo 11 and Apollo 12.

**Space Exploration.** Life Magazine. To the Moon and Back. Inscribed by all Six Crew Members of Apollo 11 and Apollo 12.

**Welles, Orson.** The Citizen Kane Book. With an Inscribed Photograph of Orson Welles affixed to the Front Free Endpaper.

**A Fantastic First English Edition of Vicki Baum's Grand Hotel  
Inscribed by Vicki Baum to Jean Hersholt**

**BAUM, Vicki.** *Grand Hotel.* London: Geoffrey Bles, [1930]. **First edition in English** of Vicki Baum's most famous novel - inscribed by her to Jean Hersholt. Octavo. Publishers pale blue cloth, front cover and spine lettered in black. Some light foxing to edges, not affecting pages. From the library of Jean Hersholt with his bookplate signed by him on the front paste-down. Hollywood Book Store label pasted onto rear paste-down. A fine, sharp copy.

The author's most famous novel inscribed in German on the half-title "Mr Jean Hersholt / in Erinnerung / [indecipherable] / [indecipherable] / Hollywood! / Vicki Baum". (In memory of our really nice time in Hollywood.) With an original black & white photograph of the original cast of the 1932 film 'Grand Hotel' pasted onto verso of front free endpaper. Another original black & white photograph of the cast of 'Grand Hotel' affixed to rear paste-down. Housed in a felt-lined, blue cloth clamshell case, spine lettered in gilt.

Additionally inscribed by Jean Hersholt on the front free endpaper: "'Grand Hotel". Vicki Baum's famous book was made into an equally famous picture. It was the first real "All Star" film, with Greta Garbo, John and Lionel Barrymore, Joan Crawford, Wallace Beery, Lewis Stone and I in the leads. It was produced by Metro-Goldwyn Mayer Studios in Culver City during Jan - March 1932 and had its premier at the Grauman's Chinese Theater in Hollywood april 29 - 1932 Jean Hersholt".

DB 05819.

**\$5,500**

*"Grand Hotel". Vicki Baum's famous book was made into an equally famous picture. It was the first real "All Star" film, with Greta Garbo, John and Lionel Barrymore, Joan Crawford, Wallace Beery, Lewis Stone and I in the leads. It was produced at Metro-Goldwyn Mayer Studios in Culver City during Jan-March 1932 and had its premier at the Grauman's Chinese Theater in Hollywood April 29- 1932.*  
*Jean Hersholt*

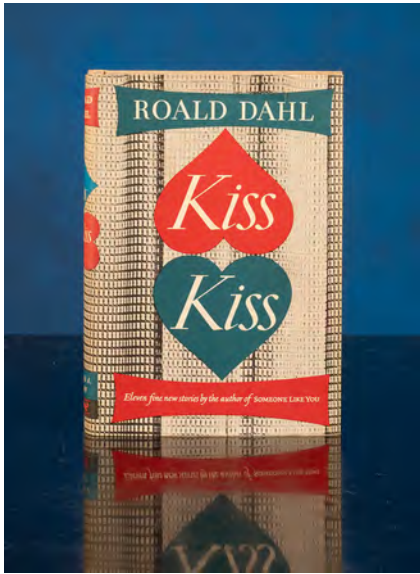


GRAND HOTEL

*Mr Jean Hersholt  
in Erinnerung  
an den schönen  
Sountag in  
Hollywood!  
Vicki Baum*



**Delicately, the Naive Punish the Wicked, But  
Also the Other Way Around...**



DB 05723.

\$850

**DAHL, Roald.** *Kiss Kiss*. New York: Alfred A. Knopf, 1960. **First edition.** Octavo. Publisher's violet cloth, front cover with decoration in pink and black, lower cover with Borzoi monogram in black. Spine with pink panel, lettered in black, top edge stained pink, others uncut. Pictorial dust jacket, unclipped with price \$3.95 at top of front flap. A near fine copy.

First New York edition preceding the Toronto and London editions.

*Kiss Kiss* is a collection of eleven short stories including *The Landlady*, *Royal Jelly*, *Georgy Porgy*, and *The Champion of the World* (a condensed version of the story that would become Dahl's 1975 children's book *Danny the Champion of the World*).

These are some of Dahl's most macabre stories. *Delicately, the naive punish the wicked, but also the other way around.* Most of the stories are presented as typical narratives, albeit with imaginative characters. The horror of each story is built around implication, and many horrific endings, involving death or unpleasant situations, can only be inferred, since nothing is directly stated.

**"Certainly the Most Distinguished Book of  
Short Stories of 1953"**



DB 05724.

\$600

**DAHL, Roald.** *Someone Like You*. New York: Alfred A. Knopf, 1953. **First edition.** Octavo. Publisher's cream cloth, front cover with decoration in pink and black, lower cover with Borzoi monogram in black. Spine with pink panel, lettered in black, top edge stained pink, others uncut. Pictorial dust jacket, unclipped with price \$3.50 at top of front flap. A near fine copy.

First New York edition preceding the London edition of 1954.

*Someone Like You* is a collection of eighteen short stories including *Taste*, *Lamb to the Slaughter*, *The Soldier*, *Skin*, *The Wish* and *Nunc Dimittis* (Now lettest thou depart).

The American book critic Edward Groff Conklin called *Someone Like You* "certainly the most distinguished book of short stories of 1953 ... all superb". Science fiction editors Anthony Boucher and J. Francis McComas praised the collection's "subtly devastating murder stories [as well as] two biting science-fantasies, plus a few unclassifiable gems" and concluded the volume "belong [ed] on your shelves somewhere in the Beerbohm/Collier/Saki section".

**Inscribed to Two-Time Oscar Winner Leslie Bricusse  
by Sean Connery, Shirley Bassey, and John Barry**

**FLEMING, Ian.** *Diamonds are Forever.* London: Jonathan Cape, [1956]. **First edition. Inscribed to two-time Oscar winner Leslie Bricusse by Sean Connery, Shirley Bassey & John Barry.** Octavo. Handsomely bound ca. 1980 by Sangorski & Sutcliffe for E. Joseph in full black crushed levant morocco, covers bordered in gilt. Spine with five raised bands decoratively paneled, tooled and lettered in gilt in compartments, marbled endpapers, all edges gilt. Inscribed on front blank "With love / Shirley Bassey". "John Barry". "Best wishes / Sean Connery". Leslie Bricusse has neatly written in black ink and underlined in red ink "Shirley / Bassey (singer of / title song)". "John / Barry / (Composer)". "Sean / Connery / (James Bond)". A fine copy.

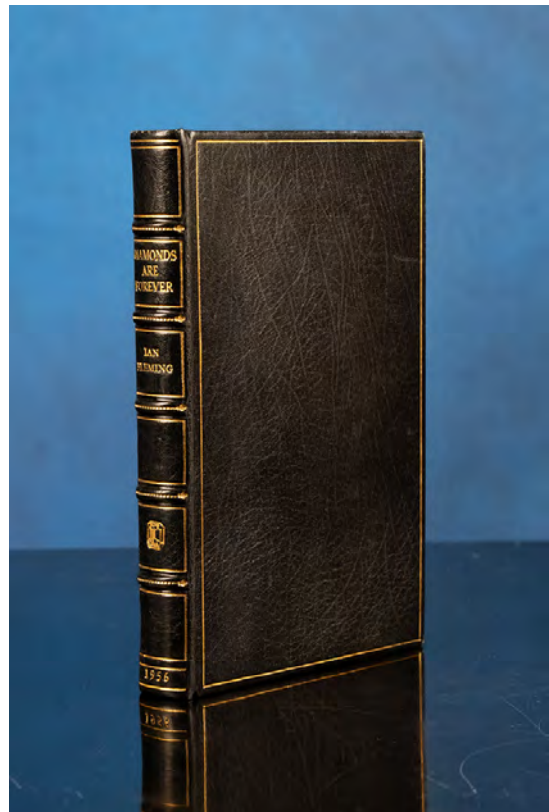
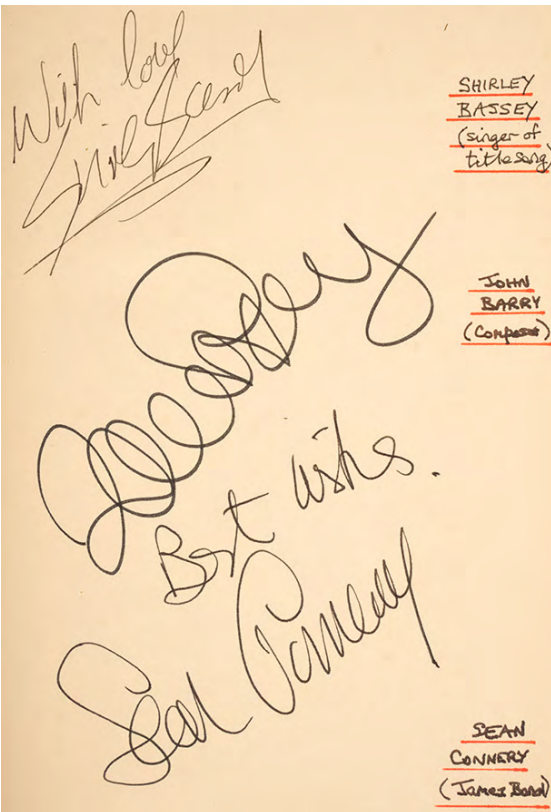
**Sir Sean Connery (25 August 1930 – 31 October 2020)** was a renowned Scottish actor, best known as the first actor to portray the fictional British secret agent James Bond on film. He starred in seven Bond films between 1962 and 1983.

**Dame Shirley Veronica Bassey CH DBE (born 8 January 1937)** is a celebrated Welsh singer renowned for her powerful voice, career longevity, and her performance of theme songs for three James Bond films, making her the only artist to do so.

**John Barry Prendergast OBE (3 November 1933 – 30 January 2011)** was an acclaimed English composer and conductor of film music. Barry composed the scores for eleven James Bond films between 1963 and 1987 including *Diamonds are Forever* and *Goldfinger*, and he arranged and performed the iconic "James Bond Theme" for the series' first film, *Dr. No* (1962).

DB 05933.

**\$8,500**



**Inscribed to Two-Time Oscar Winner Leslie Bricusse  
by Roger Moore (James Bond) and the Director, Guy Hamilton**

**FLEMING, Ian.** *Live and Let Die*. London: Jonathan Cape, [1954]. **First edition. Inscribed to two-time Oscar winner Leslie Bricusse by Roger Moore & Guy Hamilton.** Octavo. Handsomely bound ca. 1980 by Sangorski & Sutcliffe for E. Joseph in full black crushed levant morocco, covers bordered in gilt. Spine with five raised bands decoratively paneled, tooled and lettered in gilt in compartments, marbled endpapers, all edges gilt. Inscribed on verso of half-title "Happy memories. / Guy Hamilton" and on the title-page "Dear Leslie - / Happy / Memories / of my 1st! / Roger Moore". A fine copy.

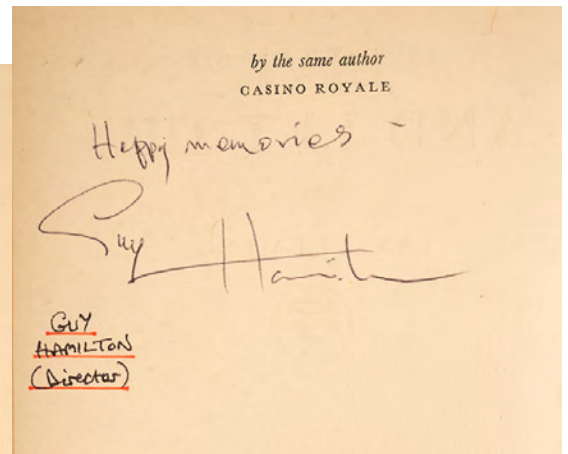
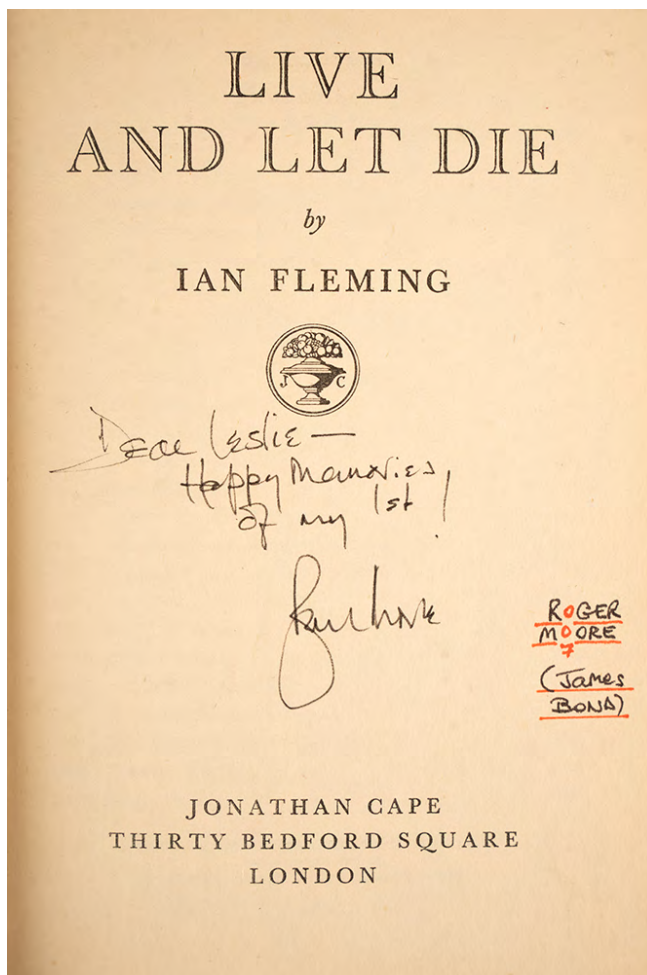
**Sir Roger George Moore KBE (14 October 1927 – 23 May 2017)** was an English actor renowned for his role as the fictional secret agent James Bond. He was the third actor to portray Bond, starring in seven feature films from 1973 to 1985.

**Mervyn Ian Guy Hamilton, DSC (16 September 1922 – 20 April 2016)** was an English film director. He directed 22 films from the 1950s to the 1980s, including four James Bond films.

**Leslie Bricusse OBE (29 January 1931 – 19 October 2021)** was a celebrated British composer, lyricist, and playwright. Some of his most notable contributions include writing the music and lyrics for films such as *Doctor Dolittle*, *Goodbye Mr. Chips*, *Scrooge*, *Willy Wonka & the Chocolate Factory*, and *Tom and Jerry: The Movie*. He also co-wrote the iconic James Bond film songs "Goldfinger" and "You Only Live Twice". Additionally, Bricusse co-wrote "Can You Read My Mind? (Love Theme from Superman)" with John Williams for *Superman* and "Le Jazz Hot!" with Henry Mancini for *Victor/Victoria*.

DB 05934.

**\$6,500**



**The Unique James Bond Collection of Leslie Bricusse**  
**The Lyricist for Goldfinger and You Only Live Twice**  
**Featuring Warm Inscriptions from Sean Connery, Roger Moore and Others**

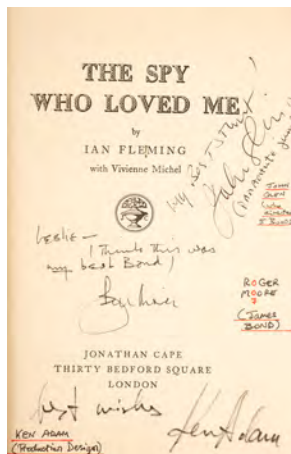
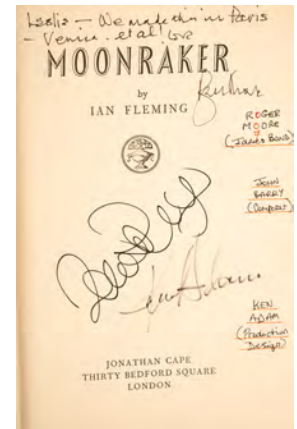
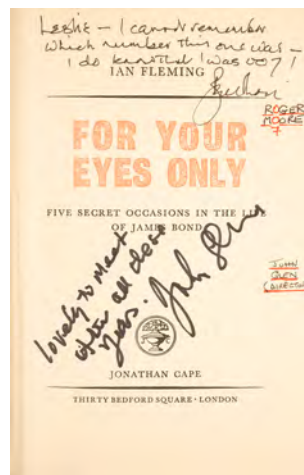
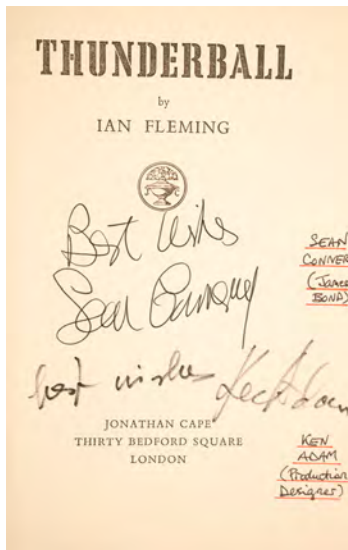
**FLEMING, Ian.** A complete set of the James Bond series. London: Jonathan Cape, 1953-1966. **First editions of the original James Bond series, largely inscribed or signed by Sean Connery, Roger Moore, Shirley Bassey, John Barry, and others, for the two-time Oscar winner Leslie Bricusse (1931-2021).** A unique collection of the James Bond novels assembled by the distinguished composer and lyricist who wrote the lyrics for *Goldfinger* and *You Only Live Twice*. Several of the titles are represented by more than one copy and most carry additional annotations by Leslie Bricusse identifying the inscriptions or signatures. The individual volumes comprise:

*Casino Royale, Live and Let Die, Moonraker, Diamonds are Forever, From Russia, With Love, Dr. No, Goldfinger, For Your Eyes Only, Thunderball, The Spy Who Loved Me*, four copies of *On Her Majesty's Secret Service*, *You Only Live Twice*, two copies of *The Man With the Golden Gun*, *Octopussy* and *The Living Daylights*.

Eighteen octavo volumes. Original boards, titles and devices to some boards in gilt or color, titles to spines gilt. With the dust jackets. Housed in seven custom folding boxes by Sangorski and Sutcliffe. A spectacular collection.

DB 06000.

\$325,000



**With Four Presentation Photographs  
Two Signed by Arnold Palmer & Two Signed by Jack Nicklaus**

[GOLF]. PALMER, Arnold. NICKLAUS, Jack. BISHER, James Furman. *The Masters. Augusta Revisited...* Birmingham [Alabama]: Oxmoor House, Inc., [1976]. **First edition.** Large quarto. Illustrated in color & black & white throughout. Publisher's green cloth over boards. A fine copy in a near fine pictorial dust jacket. Loosely inserted are four signed black & white photographs each one inscribed to Paul [Sherlock]. Also a copy of Time Magazine January 10, 1949 featuring Ben Hogan (1912-1997).

**James Furman Bisher (1918-2012)** was a newspaper sports writer and columnist for The Atlanta Journal-Constitution in Atlanta. He was the author of eleven books including, "Arnold Palmer - Birth of a Legend." In recognition of his 56th Masters Tournament coverage, and his 50 years with the Atlanta Journal-Constitution, the newspaper published a special "Fifty Years of Furman" edition in 2000.

DB 05835.

\$1,250







**With a Fine Inscribed Black & White Photograph of Alec Guinness**

**GUINNESS, Alec.** *Blessings in Disguise.* New York: Alfred A. Knopf, 1986. **First American Edition.** Octavo. Publishers quarter pink cloth over blue boards, front cover initialed in black, spine lettered in silver, fore-edge uncut. A fine copy in the original pictorial dust jacket. Affixed to the front free endpaper is an inscribed black & white photograph of Alec Guinness "Every good wish, Alec Guinness 1977".

"The long-awaited autobiography of one of the greatest actors of our day - a memoir that in its scrupulous intelligence and accuracy of observation, its modesty mingled with wild and dancing humor, and its sweet idiosyncrasy, is pure Guinness." (Cover flap).

DB 05865. \$450

**"To Paul R. Palmer Cordially Jean Harlow"**

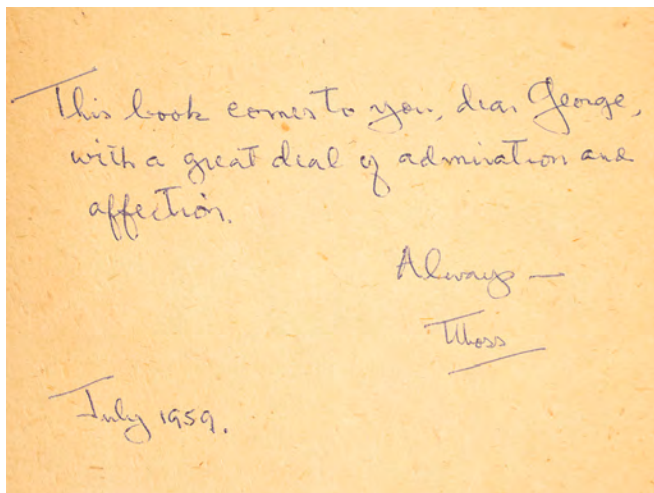


**HARLOW, Jean. CONWAY, Michael [&] RICCI, Mark.** *The Films of Jean Harlow.* New York: The Citadel Press, [1965]. **First edition.** Large quarto. Illustrated throughout in black & white. Publisher's white cloth over boards. A near fine copy in a very good original pictorial dust jacket. With a fine 10 x 8 inch black & white photograph of the starlet Jean Harlow pasted to the front free endpaper. Inscribed in black ink "To Paul R. Palmer Cordially Jean Harlow". The inscription is most probably in the hand of Jean Harlow's mother - as was much of her correspondence and autographed photos.

**Jean Harlow (born Harlean Harlow Carpenter; 1911-1937)** was an American actress. Known for her portrayal of "bad girl" characters, she was the leading sex symbol of the early 1930s and one of the defining figures of the pre-Code era of American cinema.

DB 05841. \$850

**Inscribed by Moss Hart to George Cukor**



**HART, Moss.** *Act One, An Autobiography.* New York: Random House, [1959]. **First edition, first printing.** Octavo. **Inscribed on the half-title by Moss Hart to George Cukor.** Publishers cream linen, spine lettered in red, black & gilt, red endpapers, top edge stained black. A near fine copy in the original printed dust jacket. With the pictorial bookplate of George Cukor on the front pastedown.

**Inscribed on the half-title "This book comes to you dear George, with a great deal of admiration and affection. Always - Moss July 1959"**

**Moss Hart (1904-1961)** was an American playwright, librettist, and theater director. He wrote the screenplay for *A Star is Born* which was directed by George Cukor in 1954 and starred Judy Garland and James Mason.

DB 05864. \$950

## Signed by George Harrison

**HARRISON, George. [WEST, Keith, illustrator].** *Songs by George Harrison.* Guildford, Surrey: Genesis Publications Limited, 1987. **First edition, first printing, #1,946 of 2,500 copies signed in gold ink by the former Beatle on the limitation leaf.** Small quarto. With a foreword by Jeff Lynne (ELO, Travelling Wilburys), a middleword by Elton John, and a backword by George Harrison. The lyrics are illustrated in color by the New Zealand botanical artist Keith West. Publishers half black morocco over black cloth. Housed in the original black cloth clamshell case, complete with CD in tray. As issued. Fine.

"This edition is limited to two thousand five hundred signed copies of which this is copy number '1946' [signed] 'George Harrison'" (limitation leaf). The CD includes the following tracks: *Sat Singing* (Recorded March 1980); *Lay His Head* (Recorded April 1980); *For You Blue* (Recorded live in Washington DC, December 1974) and *Flying Hour* (Recorded March 1978).

**George Harrison MBE (1943-2001)** was an English musician, singer and songwriter who achieved international fame as the lead guitarist of the Beatles. Sometimes called "the quiet Beatle", Harrison embraced Indian culture and helped broaden the scope of popular music through his incorporation of Indian instrumentation and Hindu-aligned spirituality in the Beatles' work. Although the majority of the band's songs were written by John Lennon and Paul McCartney, most Beatles albums from 1965 onwards contained at least two Harrison compositions. Harrison's earliest musical influences included George Formby and Django Reinhardt; subsequent influences were Carl Perkins, Chet Atkins and Chuck Berry.

DB 05857.

\$2,850



## Reflections on a Life

**HEMINGWAY, Ernest.** *Across the River and Into the Trees*. London: Jonathan Cape, [1950]. **First English edition, first printing.** Octavo. Publisher's green cloth, front cover with decoration in red, spine lettered in red and silver. First issue pictorial dust jacket with "9s 6d. net" printed on lower front flap. Minimal rubbing to extremities of dust jacket. An excellent example.

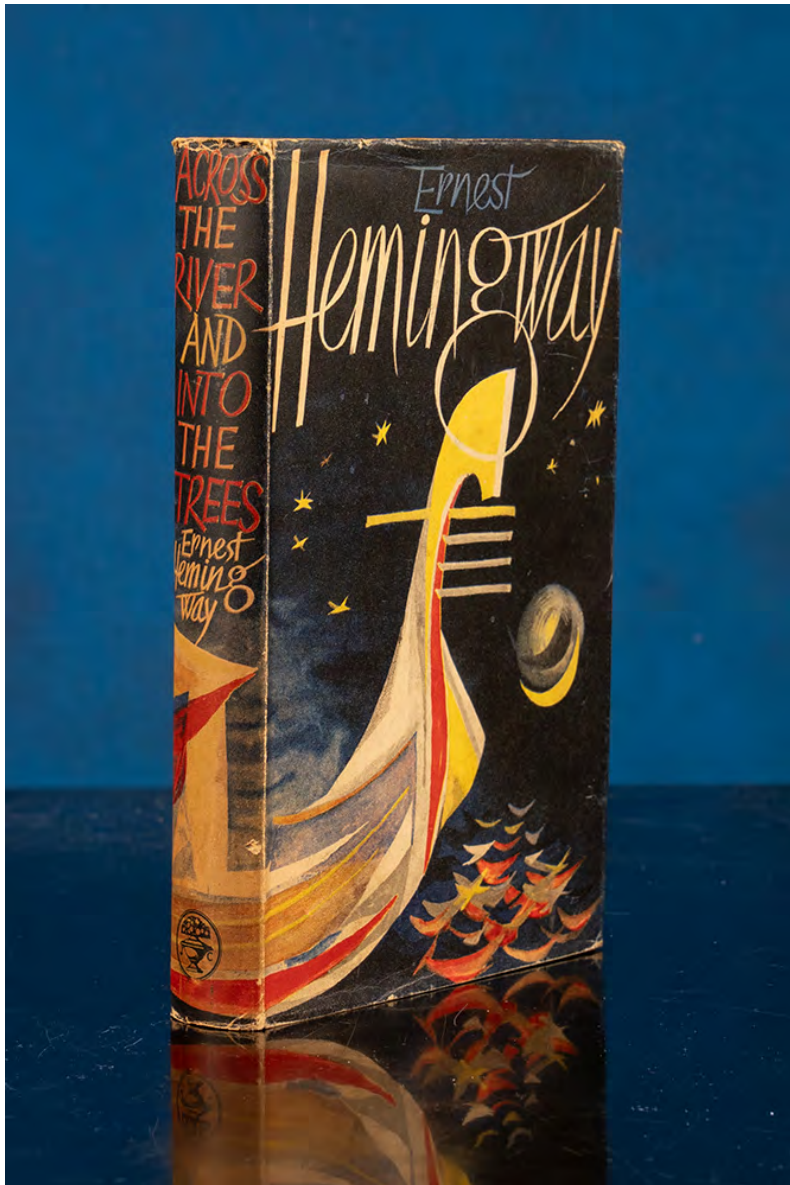
The UK edition preceded the the US edition by four days.

"*Across the River and Into the Trees* first appeared in *Cosmopolitan*, CXXVIII (Feb. 1950 - June 1950). Numerous changes, additions, and omissions were made prior to book publication. For example: "Conte Carlo" was changed to "Count Andrea"; the passages regarding "the Honorable Pacciardi," on pp. 39-41, were added; the passages regarding d'Annunzio, on pp. 49-51, were added; the whole of Ch. XXXVII was added; the deletions were filled in; etc...

*Across the River and Into the Trees* appeared on the N.Y. Times Book Review's Best Seller List from September 24, 1950 to February 11, 1951. During the twenty-one weeks that it appeared, it was in first place for seven weeks, from October 15 to November 26, 1950. Twenty-five "advance copies," issued in blue cloth, were printed from discarded plates after the first edition was run off..." (Hanneman, pp. 61-62).

DB 05722.

\$800



**First Edition, Warmly Inscribed by Rouben Mamoulian  
The Director of the Pulitzer Prize Winning Musical - Oklahoma**

[MAMOULIAN, Rouben, director]. ROGERS, Richard. HAMMERSTEIN, Oscar 2nd. *Oklahoma!* New York: Random House, [1943]. Inscribed on the front free endpaper by Rouben Mamoulian. First edition. Small octavo. Publisher's light gray cloth, front cover with a pair of cowboy boots in blue and brown, spine blocked in brown and blue and lettered in white. A near fine copy in the original pictorial dust jacket, slightly worn at extremities.

*Oklahoma!* is the first musical written by the duo of Rodgers and Hammerstein. The musical is based on Lynn Riggs's 1931 play, *Green Grow the Lilacs*. Set in farm country outside the town of Claremore, Indian Territory, in 1906, it tells the story of farm girl Laurey Williams and her courtship by two rival suitors, cowboy Curly McLain and the sinister and frightening farmhand Jud Fry. A secondary romance concerns cowboy Will Parker and his flirtatious fiancée, Ado Annie.

The original Broadway production opened on March 31, 1943. It was a box office hit and ran for an unprecedented 2,212 performances, later enjoying award-winning revivals, national tours, foreign productions and an Oscar-winning 1955 film adaptation. It has long been a popular choice for school and community productions. Rodgers and Hammerstein won a special Pulitzer Prize for *Oklahoma!* in 1944.

DB 05884.

\$2,500

For Ken -  
with thanks for the  
warm enthusiasm with  
which he appreciates  
the right and the beautiful  
wherever he finds it.  
Rouben



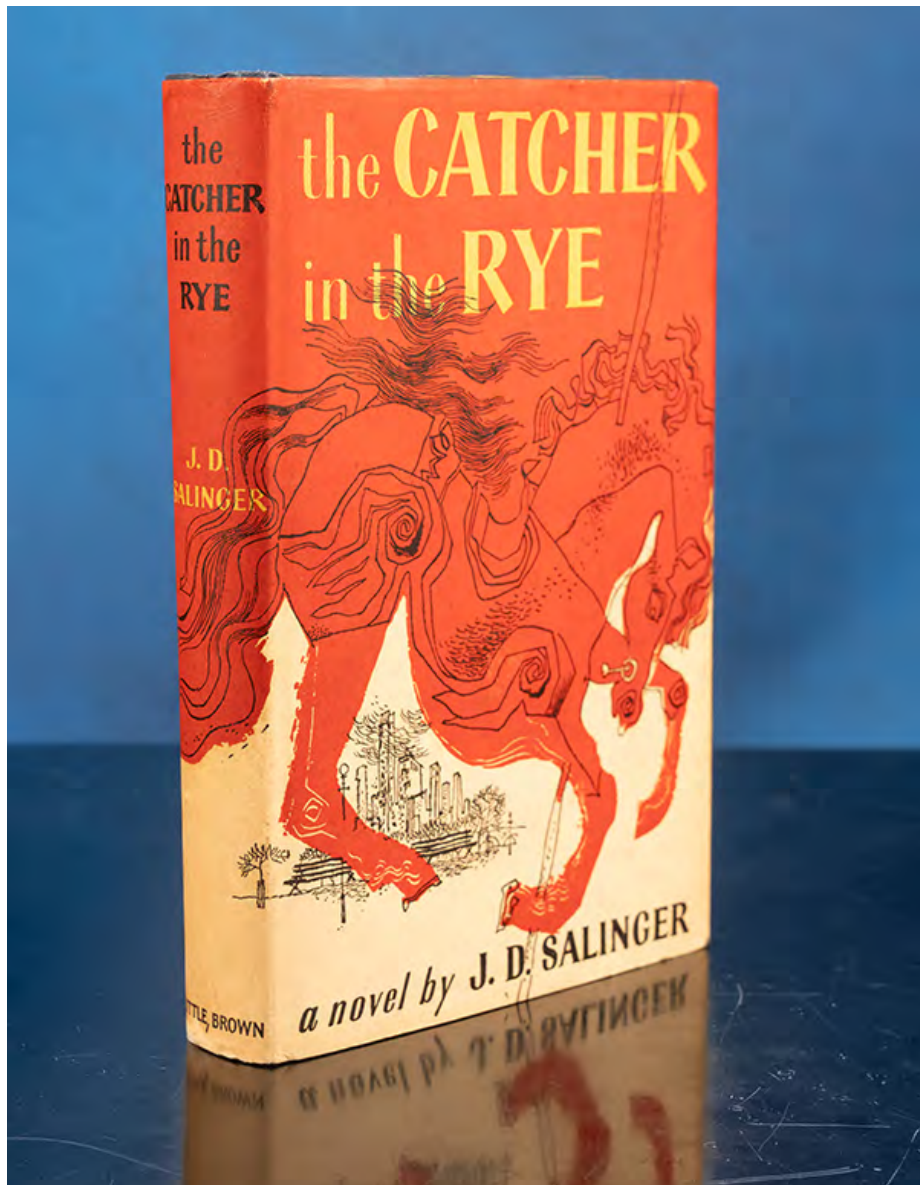
## First Edition of "The Catcher in the Rye" in the Original First Issue Dust Jacket

**SALINGER, J.D.** *The Catcher in the Rye*. Boston: Little, Brown and Company, 1951. **First edition of the author's first book.** Octavo. Publisher's black cloth decoratively gilt on spine. Minimal foxing to edges only, otherwise near fine. In the original first issue color pictorial dust jacket designed by Michael Mitchell with Salinger's photo on rear panel by Lotte Jacobi and with the price \$3.00 on the front flap. Minimal professional strengthening to top 1/8 inch and bottom 1/16 inch of jacket spine verso. A near fine copy with no fading of the red on the jacket spine.

"With *The Catcher in the Rye*, J.D. Salinger introduced a new sort of character to modern American literature: the alienated adolescent. Intelligent, but unable to study; attractive, but unable to maintain friendships; lonely, but unable to ask for love, Holden Caulfield is a troubled youth who obviously needs help. With his excellent ear for dialogue, the author allowed Holden to speak and think as teens really do, four letter words and all. The plot covers two days in the teen's life when he leaves his prep school and wanders in New York City instead of going home. His sophistication disappears as he becomes sicker both physically and emotionally until his little sister is able to help him. When the novel appeared in 1951, it was shocking. *The New York Herald Tribune Book Review* stated, 'recent war novels have accustomed us all to ugly words and images, but from the mouths of the very young and protected they sound peculiarly offensive.' Today's readers recognize Holden as a youthful rebel against adult authority" (*The New York Public Library's Books of the Century*, edited by Elizabeth Diefendorf, p. 209). Starosciak A30.a.

DB 05977.

\$29,500



**Inscribed to Two-Time Oscar Winner Leslie Bricusse  
by all Six Crew Members of Apollo 11 and Apollo 12**

[SPACE EXPLORATION]. **APOLLO 11: Life Magazine. Special Edition. To the Moon and Back.** Time Inc. [1969]. August 11, 1969, special edition of LIFE magazine. [and]: **APOLLO 11: Look Magazine. On The Moon...** New York: The New York Times, 1969. The two magazines bound into one folio volume. Specially bound by the California Bookbinding Co., late 1970s/1980s in full brown calf. Inscribed by all six crew members of Apollo 11 and Apollo 12.

Pasted onto the leaf is Buzz Aldrin's Starcraft Enterprises Sharespace Starbooster & Starcycler visiting card. From what I can remember that Leslie told me, this book was signed by the astronauts in the late 70s or the 80s.

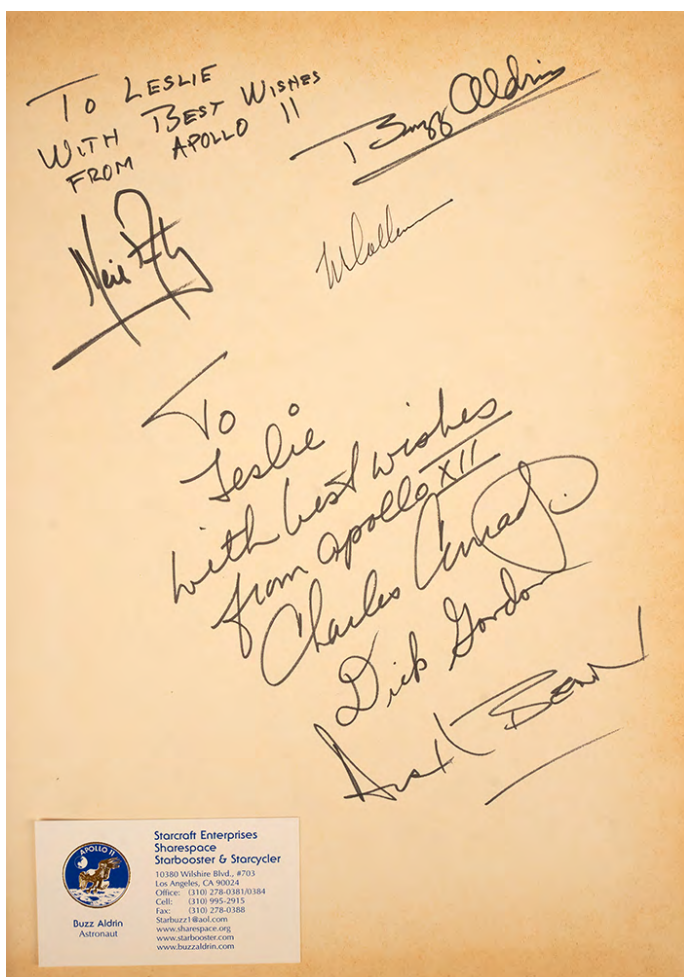
Additionally, pasted onto the front free endpaper is a folded color pictorial card:

"Wishing your / 2000 best wishes / come true! / The Buzz Wish / For all Mankind / to experience / the wonder of space. / Lois & Buzz Aldrin".

For millions who witnessed the Apollo 11 mission, the event might not have felt entirely real until LIFE magazine published its definitive account more than two weeks later. Watching on television or following it on the radio, the world saw humanity improbably walk on the moon. The delay was the price paid for accuracy, and the resulting special issue was both comprehensive and poetic, as LIFE captured "history's greatest exploration" in a way that television could not.

DB 05936.

**\$15,000**



**Inscribed to Two-Time Oscar Winner Leslie Bricusse  
by all Six Crew Members of Apollo 11 and Apollo 12**

[SPACE EXPLORATION]. CLARKE, Arthur C. *First on the Moon...* Boston. Toronto: Little Brown and Company, [1970]. First edition. Presentation copy signed by all three of the astronauts on Apollo 11 and all three of the astronauts on Apollo 12. Octavo. With 29 photogravure illustrations in the text. Publisher's blind stamped black cloth over boards, publisher's printed dust jacket, near fine.

With a fabulous inscription in black marker to two time Oscar winner Leslie Bricusse from all of the crew of both Apollo XI and Apollo XII "Best Wishes / From Apollo II / Buzz Aldrin / Neil Armstrong / Michael Collins / To / Leslie / With best wishes / from Apollo XII / Charles Conrad / Dick Gordon / Alan L. Bean".

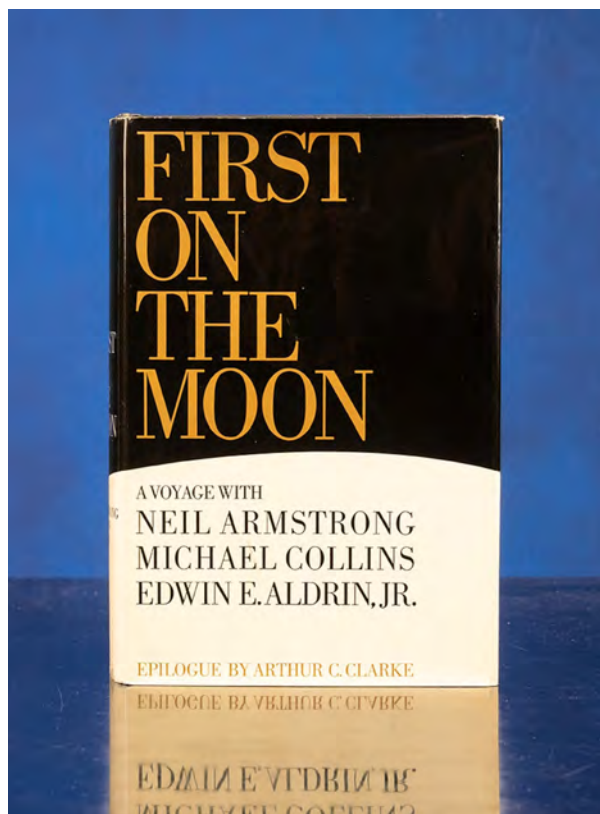
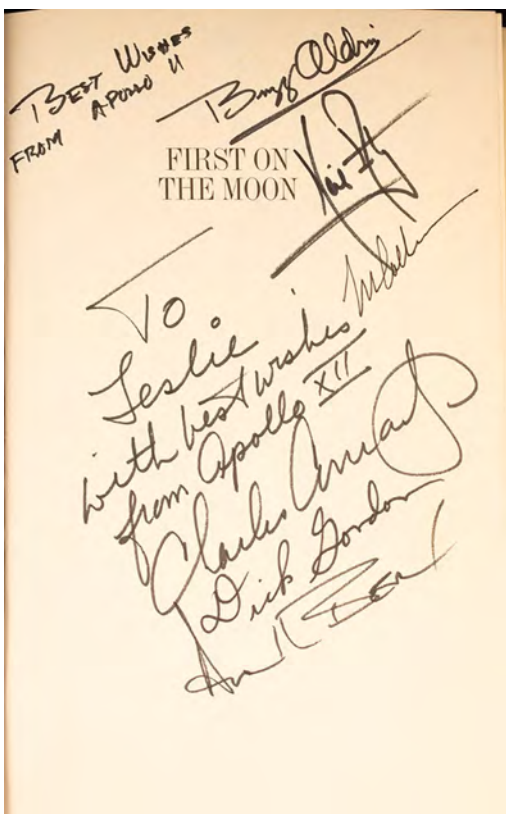
The only surviving member of Apollo II & XII is "Buzz" Aldrin - born January 20th, 1930.

APOLLO 11 was launched on July 16, 1969, at 8:32 AM CDT with the objective of achieving the first human landing on the Moon. The mission was crewed by Commander Neil Armstrong, Command Module Pilot Michael Collins, and Lunar Module Pilot Edwin "Buzz" Aldrin.

APOLLO 12, the second mission to land humans on the Moon, was launched on November 14, 1969. This mission was crewed by Commander Charles "Pete" Conrad, Lunar Module Pilot Alan Bean and Command Module Pilot Richard Gordon.

DB 05945.

**\$17,500**



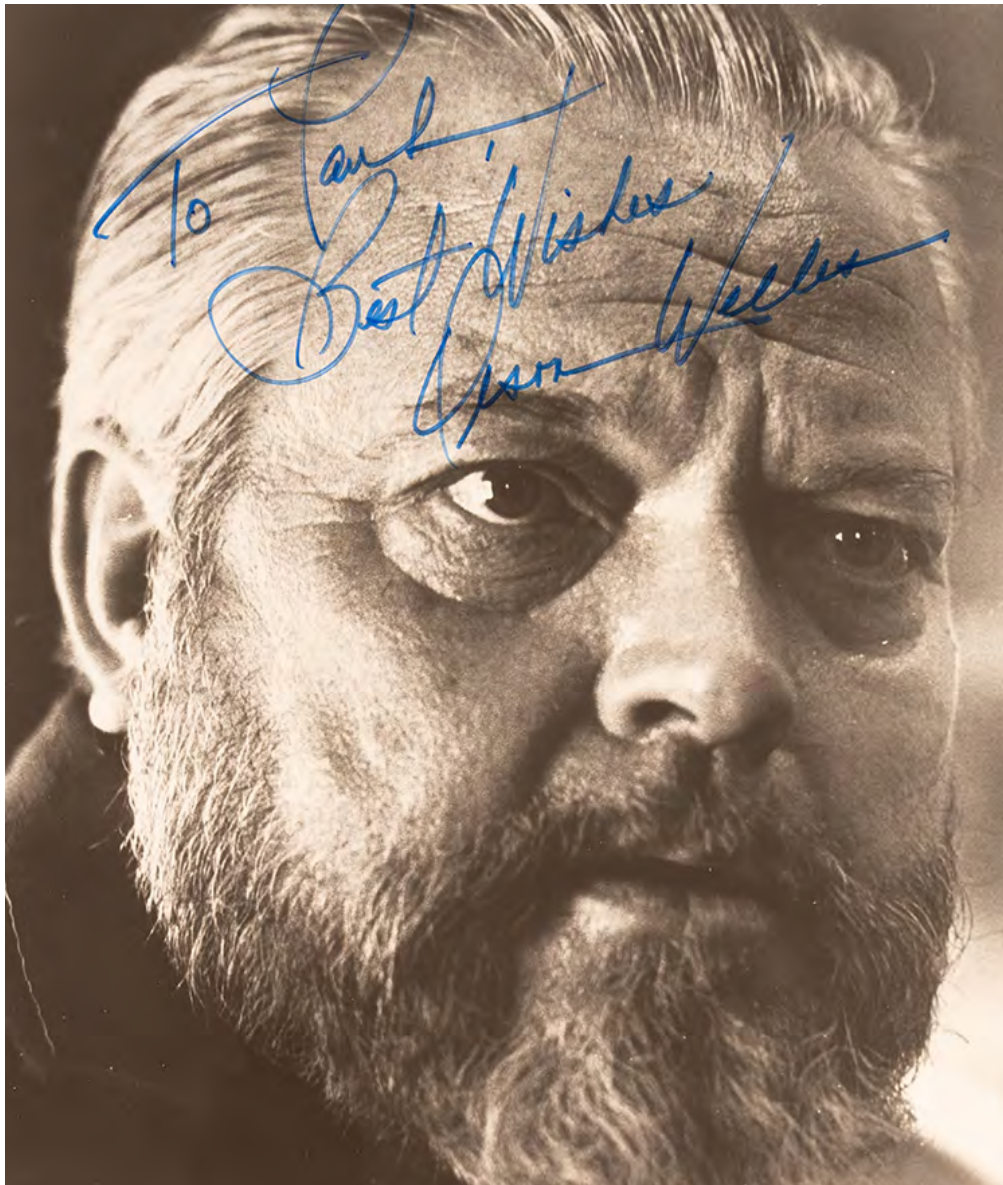
**With an Inscribed Photograph of Orson Welles affixed to the Front Free Endpaper**

**WELLES, Orson.** *The Citizen Kane Book*. Raising Kane by Paul Kael [&] The Shooting Script by Herman J. Mankiewicz and Orson Welles... [Boston & New York]: Atlantic-Little Brown, 1971. **First edition.** Large quarto. Illustrated in black & white. Publishers gray cloth over boards, front cover and spine lettered in silver. Pictorial dust jacket. A fine copy in a near fine dust jacket. Affixed to the front free endpaper is a fine 10 x 8 inch black & white photograph inscribed "To Paul [R. Palmer] Best Wishes Orson Welles"

**George Orson Welles (1915-1985)** was an American director, actor, writer, and producer who is remembered for his innovative work in film, radio, and theater. He is considered to be among the greatest and most influential filmmakers of all time.

DB 05837.

\$1,800





# CHAPTER EIGHT

## *Naval and Military*



LEWIS, W., publisher. Naval Victories of Great Britain, from the Commencement of the War... London: Printed by W. Lewis, 1820. DB 05570

# Naval and Military

## List of Illustrators

**Adam, [Jean] Victor** (1801 – 1866). French painter and lithographer.

**Cenni, Quinto** (1845 - 1917). Italian painter, engraver, lithographer, and illustrator who specialized in depicting military personnel.

**Cham. Amédée de Noé, Charles known as Cham** (1818 – 1879). French caricaturist and lithographer.

**Eben, Christian Adolphus Frederick** (1773 – 1825). Prussian military officer. Better known as Baron Eben.

**Elzholz, Ludwig** (ca 1836). Prussian editor.

**Gimenez.** (fl. 1850 – 1862). Spanish artist.

**Godefroy, Adrien-Pierre-Francois** (1777 - 1865). French engraver and etcher.

**Hendrickx, Henri François Joseph** (1817 - 1894). Belgian painter, engraver, and illustrator.

**Lewis, W.** (ca. 1820). Publisher.

**Lieder, Friedrich Johann Gottlieb** (1790 - 1859). German portrait painter and lithographer.

**Müller, Franz Hubert** (1784 - 1835). German painter and art historian.

**Ralfe, James** (fl. 1820–1829). British writer on naval history.

**Schubauer, Friedrich Leopold** (1795 - 1852). German artist specializing as a military painter.

**Schützercrantz, Adolf Ulrik** (1802 - 1854). Swedish artist and military officer.

**Suhr, Christoffer** (1771 - 1842), Cornelius Suhr (1781 - 1857). German lithographers.

**Teupken, J.F.** (ca. 1823). Dutch artist.

**Extraordinarily Rare Suite of Military Scenes**  
**Six Hand Colored Lithograph Plates by Victor Adam**

**ADAM, Victor.** *Scènes Militaires par V. Adam.* 1829. Paris: Delpech, Editeur, 1829. **First edition.** Oblong quarto (8 1/4 x 11 1/8 inches: 210 x 282 mm.). Hand colored lithograph vignette title-page and six superb hand colored plates, lithographed by Dellpech and mounted on stubs. Modern purple cloth over boards, spine with black morocco label lettered horizontally in gilt.

Rare: OCLC/KVK locate no copies in libraries and institutions worldwide. We have been unable to trace any copies at auction over the past one hundred years.

A very rare suite of military scenes. In over fifty-five years of dealing in rare books, I have never seen this title before (DJB). Not in Colas, Hiler or Lipperheide.

“Beraldi assigns between 7000 and 8000 designs to Victor Adam [1801-1865]... A Parisian by birth, he remained in the capital all his life, but this did not prevent him from drawing negroes, Turks, Chinese, and other peoples all over the world in his Paris studio. He was famous, indeed, as a *faiseur de bonshommes*, that is to say a specialist in adding groups of small figures to the foreground of architectural or landscape drawings by other artists... His immense production contains many amusing albums concerning the life of the time” (Ray, *The Art of the French Illustrated Book*, p. 194).

DB 05998.

**\$2,500**



**Military Figures from Four Continents of the World  
Depicted in Twelve Superb Hand Colored Lithograph Plates by Quinto Cenni**

**CENNI, Quinto.** *L'Esercito d'Oltre Mare*. Schizzi militari Raccolti e Disegnati de Q. Cenni. Milan, A. Villardi, [1880]. **First edition.** Oblong quarto (12 7/16 x 17 1/8 inches; 316 x 435 mm.). Title from cover. Twelve fine hand colored lithograph plates, heightened with gum arabic. All plates mounted on stubs, original tissue guards. Some very light marginal foxing, otherwise fine. Publishers quarter red roan over tan boards, front cover with pictorial colored lithograph title laid down. Bookplate of Norman R. Bobins on front paste-down. A near fine copy.

"The Armies from Beyond the Seas with Military Sketches of Asia, Africa, America & Australia" is indeed a comprehensive work that provides detailed descriptions of military forces and their characteristics across different continents. The book features twelve superb hand-colored lithograph plates that depict military figures from Asia, Africa, America, and Australia, showcasing soldiers either on foot or on horseback.

The illustrations are notable for their attention to detail and accuracy, reflecting the distinctive uniforms, equipment, and appearance of various military units. This work serves not only as an artistic achievement but also as a valuable historical document, offering insights into the military traditions and practices of different cultures around the world.

DB 05901.

\$1,350



**Thirty Hand-Colored Lithographed Plates  
Depicting Scenes of the Austro-Italian War of 1859**

**CHAM (pseudonym of Amédée de Noé).** *Les Zouaves.* Album par Cham. [Paris]: En vente au Bureau du Charivari, [n.d., ca. 1859]. **First edition.** Folio (13 5/16 x 10 1/4 inches; 339 x 261 mm.). Hand-colored lithographed title-page and thirty hand-colored numbered lithographed plates (the last two plates numbered "29"), heightened with gum arabic, depicting scenes of the Austro-Italian war of 1859. Thirteen plates are captioned at head: "Zouaves et Croates." Plates lithographed by Destouches. Original dark brown pebble-grain cloth, covers decoratively stamped in blind, front cover lettered in gilt. An excellent copy.

The Zouaves were a class of light infantry regiments of the French Army serving between 1830 and 1962 and linked to French North Africa; as well as some units of other countries modeled upon them. The Zouaves, along with the indigenous Tirailleurs Algériens, were among the most decorated units of the French Army. They wore distinctive uniforms which included short open-fronted jackets, baggy trousers, sashes and oriental headgear. Uniforms that lent themselves to Cham's satirical eye. The French Zouaves acquired such a favorable reputation that in the 1860s several imitation regiments were set up by other states.

Bobins IV, 1350.

DB 05955.

\$4,500



**Twenty-Four Superb Hand Colored Aquatint Plates Heightened with Silver and Gold  
Engraved by Nicolaus Heideloff after Baron Eben  
All with Manuscript Captions in Ink**

**EBEN, Adolphus Christian Frederick, Baron von. HEIDELOFF, Nicolaus.** *The Swedish Army...* London: Rudolph Ackermann, 1808. **First edition.** Folio (13 1/4 x 10 5/8 inches: 336 x 270 mm.). Two engraved dedication leaves in English and in French, half-title. Twenty-four superb hand colored aquatint plates heightened with silver and gold, followed by plate twenty-five "The Distinctive Marks of Ranks" with partial hand coloring. Plates watermarked J. Whatman 1806, 1807 & 1808. Bound ca. 1808 in quarter olive green calf over marbled boards ruled in gilt. Smooth spine decorated in gilt. A wonderful example of this great rarity.

Colas 927 calls for a title-page preceding then two dedication leaves. This would appear to be the only reference to a 'title-page' that we could find. There is another example presently on the market (Ruuds Antikvariat, Norway \$9,000) - also without a title-page. This rare series of hand-colored aquatints, originally published in six parts, offers a vivid depiction of the uniforms of the Swedish army during the Napoleonic Wars. The illustrations, set against picturesque backgrounds of army camps, city views, and fortifications, showcase both officers and soldiers. The drawings were created by Baron Eben, a Prussian army officer and aristocrat who had a notable military career, entering British service in 1801 and joining the Prince of Wales' 10th Regiment of Light Dragoons. He established a company of light horse modeled after the Hungarian Hussars and composed of foreigners. His military career included fighting in Portugal and Spain during the Napoleonic Wars, the British army until after Napoleon's defeat at Waterloo in 1815.

DB 05846.

**\$6,500**



## Seventy-Two Vividly Hand Colored Plates Depicting the Uniforms of the Prussian Army

**ELZHOLZ, Ludwig. RECHLIN, Carl. SCHULZ, Julius Carl, editors.** Das Preussische Heer herausgegeben und Sr. Majestät dem Könige Friedrich Wilhelm III allerunterthänigst gewidmet von L. Sachse & Co. Kunstbäner und Instituts in Berlin. Berlin: L. Sachse & Co., 1836. **Second edition.** Large folio (15 x 10 1/2 inches; 380 x 267mm.). Engraved title-page and seventy-two fine hand-colored lithographed plates heightened with gum arabic, and mounted on stubs. Some marginal finger-soiling, dusting and scattered foxing, most prominent on plate nos. 22, 25, 37 & 61. Nineteen of the plates have slightly smaller margins. Publisher's quarter dark brown roan over green pebble-grain cloth boards. Covers decoratively ruled in blind, front cover lettered in gilt. Smooth spine lettered horizontally in gilt, Floral endpapers with minimal chipping on fore-edge.

The Prussian Army published and dedicated most devotedly to His Majesty the King Friedrich Wilhelm III. The vividly hand colored plates depict the uniforms of the Prussian army. Originally published in twelve issues, the suite presents detailed depictions of the various weaponry and the ranks within the armed forces of Friedrich Wilhelm III (r. 1797-1840). The plates include: "Garde du Corps," "Kaiser Alexander Grenadier Regiment," "Garde Fuss Artillerie," "4tes Dragoner Regiment," "1tes Curassier Regiment," "8tes Husaren Regiment".

Rare: OCLC/KVK locate just one example in libraries and institutions worldwide: Brown University, RI, US). Colas 964; Hiler, p. 270 "Differs only slightly from the 1830 edition"; Lipperheide 2174 (1830 edition).

DB 05907.

\$5,000



## The Cavalry of the Spanish Army in the First Half of the Nineteenth Century Wonderfully Depicted in Twelve Magnificent Hand-Colored Lithographs

**GIMÉNEZ, artist (fl. 1850-1862).** *Album de la Cavalerie de l'Armee Espagnole.* Madrid: J. Donon, [1850]. Title from cover. Apparently bound without the title page as called for by Colas. **First edition.** Oblong elephant folio (21 1/8 x 27 1/4 inches; 536 x 692 mm.). Twelve superb hand colored lithograph plates all heightened with gum arabic. The plates were drawn by Gimenez and lithographed by Mugica. Contemporary Spanish diced calf, covers bordered in blind, front cover lettered in gilt, expertly rebacked. Corners repaired, edges rubbed. With the bookplate of A. Balsan on front paste-down.

An extremely rare collection of illustrations that vividly capture the Spanish army's cavalry regiments from the first half of the nineteenth century. Each plate, except for the last, comprises three distinct scenes, each featuring a rider on a splendid horse with a scenic Spanish backdrop. This level of detail suggests a high degree of artistry and historical accuracy, providing valuable insights into the uniforms, equipment, and overall appearance of the cavalry regiments during that period. These illustrations would be of significant interest to historians, military enthusiasts, and collectors, offering a rich visual record of the Spanish cavalry and the landscape of Spain during the early nineteenth century. The combination of detailed depictions of the cavalry and the picturesque backgrounds also makes the suite a work of art in its own right, reflecting both military history and artistic achievement.

OCLC/KVK locate no copies in libraries and institutions worldwide.

DB 05909.

**\$3,250**





## Fourteen Magnificent Hand Colored Caricature Plates Depicting The Armies of the Allied Sovereigns

**GODEFROY, Adrien.** *Armée des Souverains Alliés année 1815.* [Army of the Allied Sovereigns] Paris: Chez Martinet, [1815]. **First edition.** Oblong folio (10 3/4 x 15 1/8 inches; 273 x 384 mm.). Fourteen magnificent hand colored engraved plates, each with several figures depicting officers from the armies of Russia, Prussia, England, Scotland, Austria, and France. Plates designed and etched by Adrien Godefroy, signed with his monogram 'AG', all mounted on stubs. Some occasional light, mainly marginal foxing, otherwise the superb hand colored plates are bright and fresh. Bound by L. Lemardeley ca. 1900 in half red morocco over marbled boards ruled in gilt. Spine with five raised bands, tooled and lettered in gilt in compartments, top edge gilt, others uncut. A wonderful copy.

In the early years of the nineteenth century, the hand colored military caricatures that were issued were often out-of-print within a few days - sometimes a few hours! After the event they became merely a historical record! The appearance of their famous contemporaries including rulers, generals, illustrious villains as well as scenes of bloody battles often played a crucial role in shaping public opinion. Remarkable examples of such engravings are contained in Adrien Godefroy's album *Armée des Souverains Alliés année 1815*. They were released by the Parisian publisher and bookseller Aaron Martinet (1762-1841).

OCLC locates just one copy in libraries and institutions worldwide: Brown University (RI, USA).

DB 05971.

\$7,500



## Four Superb Double-Page Hand Colored Lithographs Depicting The Uniforms of the Belgian Army in 1855

**HENDRICKX, Henri Francois Joseph.** *Uniformes de l'Armée Belge...* Bruxelles: Charles Muquart, 1855. Uniforms of the Belgian Army, Published according to the original drawings executed by order of H.R.H. Monseigneur the Duke of Brabant. **First edition.** Folio (24 3/4 x 34 1/2 inches; 628 x 876 mm., folded). Double-page tinted lithographed title and four fine double-page hand-colored lithographed plates. All plates with imprint "H. HendricksX del" & "Imp Simonau & Toovey, Bruxelles". Occasional light marginal soiling, the colors bright. Publisher's half green morocco over green pebbled cloth boards ruled in gilt. Near fine.

"The sign of the commandment, for all the chiefs of corps of the army is the egret. The epaulettes are used to distinguish the ranks of cavalry, artillery, engineers, the general staff, grenadiers and students of the military school. In the infantry, the ranks are indicated by means of stars embroidered on the front of the collar, one for the second lieutenant, two for the lieutenant and three for the captain. The senior officers also wear a braid. The officers of the various corps, detached to serve as aides-de-camp, keeping the uniform of their regiment, and have, as a sign of their particular service, the amaranth scarf, starting from the left shoulder towards the belt on the right. The Officers of the entire infantry wear the amaranth scarf at the waist on duty." (translation of key).

OCLC located just two examples in libraries and institutions worldwide: Brown University (RI, US); Bibliotheque Nationale de France.

DB 05914.

\$1,850



**The Naval Victories of Great Britain**  
**Scarce Large-Paper Issue with Forty-Two Hand Colored Aquatint Plates**

**LEWIS, W., publisher.** *Naval Victories of Great Britain, from the Commencement of the War in the Year 1803 to 1816...* London: Printed by W. Lewis, [1820]. Folio (14 x 10 1/4 inches; 356 x 260 mm.). Letterpress title and forty-two hand colored aquatint plates by Sutherland, Bailey, Lewis and others, all mounted on gray paper with pen-line borders. Manuscript list of plates loosely inserted. Contemporary half dark olive scored calf over brown pebble-grain cloth boards, ruled in gilt. Smooth spine elaborately decorated and lettered in gilt, brown endpapers, all edges gilt. Joints expertly repaired.

A series of aquatints depicting British naval engagements during the Napoleonic Wars and the War of 1812, including such celebrated encounters as the Battle of Trafalgar on 21 October 1805 and single ship actions such as that between USS *Chesapeake* and HMS *Shannon* on 1 June 1813. The aquatint plates are *similar* in style and compositions to those used to illustrate James Ralfe's *Naval Chronology of Great Britain* (1818) and James Jenkins' *Naval Achievements of Great Britain* (1817), though possibly more scarce. This example is close in size to copies of the *Naval* and the *Martial Achievements* that we have in our inventory.

This issue appears to be untraced. The plates are arranged chronologically, and would appear to be collected from Ralfe's *Naval Chronology* (1820) and issued without the text, under the above title. OCLC locates just two examples (both with forty-two plates) in libraries and institutions worldwide: Yale University Library (CT/USA) and The Alexander Turnbull library (New Zealand).

DB 05570.

**\$7,500**



**The Royal Prussian Infantry as Depicted by Friedrich Leider and Johann Friedrich Jügel  
Fourteen Superb Hand Colored Aquatint Plates Showing Thirty-Six Figures**

**LIEDER, Friedrich. JÜGEL, Johann Friedrich.** *Darstellung der Königl...* Berlin: L.W. Wittich, 1820. **First edition.** Large folio (21 1/8 x 15 1/4 inches; 536 x 387 mm.). Fourteen superb hand colored aquatint plates depicting thirty-six figures. The last plate with a small neat one inch outer margin repair. Near contemporary half brown calf over marbled boards, front cover with diamond shaped blue morocco label, bordered and lettered in gilt. Smooth spine horizontally lettered in gilt. With the bookplate of A. Balsan on front paste-down.

Rare: OCLC/KVK locate just four copies in libraries and institutions worldwide - all in Germany. We have been unable to trace any other copies at auction, however it would appear that Francis Edwards (London) sold a copy in 1946 and Maggs (London) sold a copy in 1941.

The presentation of the Royal Prussian infantry in 36 figures provides a comprehensive overview of the uniforms, insignias, and prescribed positions for soldiers as per the exercise regulations.

DB 05920.

\$5,500



## Thirty Superb Hand-Colored Lithographed Plates Depicting The Hessian Army

**MÜLLER, Franz Hubert. VÖLLINGER, Joseph, lithographer.** *Grossherzoglich Hessisches Militair...* Karlsruhe: Johann Velten, [ca. 1830]. **First edition.** Folio (17 x 13 1/2 inches; 432 x 343 mm.). Mounted lithographed title, mounted lithograph dedication to Ludwig I of Hesse-Darmstadt (1753-1830) the first Grand Duke of Hesse and by Rhine. Thirty spectacular mounted hand-colored lithographed plates. A few plates with scattered marginal foxing. Previous owner's (Max von Baden) pencil inscription to front free endpaper, Von Baden library stamp to title-page. Contemporary quarter speckled calf over speckled boards. Head and tail of spine expertly restored.

**Hessians** were German soldiers who served as auxiliaries to the British Army in several major wars in the 18th century, most notably the American Revolutionary War. The term is a synecdoche for all Germans who fought on the British side, since 65% came from the German states of Hesse-Kassel and Hesse-Hanau. Known for their discipline and martial prowess, around 30,000 to 37,000 Hessians fought in the war, comprising around 25% of British land forces.

OCLC/KVK locate just five examples in libraries and institutions worldwide: Morgan Library and Museum (NY, US); Brown University (RI, US); Badische Landesbibliothek (Germany); Kunstbiblio Staatliche Museen zu Berlin (Germany); National Library of Ireland.

DB 05923.

\$10,500



**Scarcer Than a Battleship in a Bathtub**  
**In the Original Parts as Issued - The Genuine Hand-Colored Issue**

**RALFE, Mr. J[ames].** *Naval Chronology of Great Britain...* London: Whitmore and Fenn, 1818-1819. **First edition, early issue with plates watermarked 1818 & 1819.** Twelve original parts, 1818-1819, in tall octavo (10 1/8 x 6 7/8 in; 256 x 175 mm). Sixty "genuine" hand-colored aquatint plates (with printed inscriptions, i.e. "from a sketch by...", "from a plan by..."), including frontispiece, with original tissue guards. Original buff printed wrappers, with expert renewal by master restoration artist, Bruce Levy. Vol. 1: facsimile wrappers; Vol. 2: joints and endcaps restored, rear wrapper facsimile; Vol. 3: endcaps repaired, front wrapper re-attached; Vol. 4: plate with loss filled-in, front wrapper with fill-in at fore-edge; Vol. 6: Front wrapper reattached; Vol. 7: facsimile wrappers, seven plates re-attached; Vol. 8: facsimile wrappers, six plates re-attached; Vol. 9: backstrip repair, wrappers re-attached; Vol. 10: Joints and endcaps repaired; Vol. 11: Front joint and endcaps repaired, 5 plates re-attached; Vol. 12: backstrip repaired, corner restoration. A fine set. Housed in a blue cloth drop-back clamshell box.

A book of incredible scarcity in the original parts with only one copy seen at auction within the last fifty-three years, in 1960. This copy was stashed in the 1930s and forgotten in the vault of a bookselling firm until recently. The rare 1820 three-volume first edition in book format is relatively common by comparison. According to Abbey, plates later colored lack the inscriptions as noted above for genuine hand-colored plates, i.e. colored at time of issue. "Genuine colored copies are rare" (Tooley). The rear wrappers state "Price to Subscribers 10s 6d plain, and 15s coloured."

DB 05704.

**\$14,500**



**The Royal Saxon Army Depicted by Friedrich Leopold Schubauer  
Nine Superb Hand Colored Lithograph Plates**

**SCHUBAUER, Friedrich Leopold.** *Darstellung der Königlich Sächsischen nach ihren verschiedenen Waffengattungen...* Leipzig, Pietro del Vecchio, 1833. **First edition.** Oblong folio (15 1/2 x 20 5/8 inches; 393 x 523 mm.). Nine very fine hand-colored lithographed plates by J. Trementsky of Vienna after Schubauer, most finished with gum-arabic. Plate nos. II, III, VI and VII slightly spotted, but not seriously affecting image, each with small oval publisher's blind-stamp. Loose as issued in publisher's pictorial lithographed brown wrappers, slightly dust-soiled. Spine joint neatly repaired with archival tape. Neat ink note on top corner and small label on lower left hand corner of front wrapper.

A rare and fine series depicting the soldiers of the Royal Saxon army, dedicated to Frederick Augustus II, Duke (later King, 1836-1854) of Saxony. An amazing survival.

**Rare:** OCLC/KVK locates just three copies in libraries and institutions worldwide: Brown University (RI, US); Bibliotheque Nationale de France and Kunstbiblio Staatliche Museen zu Berlin (Germany). We have only found one other example at auction over the past 100 years.

DB 05926.

**\$3,500**



**The Costumes of The Swedish Army in 1825**  
**Depicted in Twenty-Three Magnificent Hand Colored Lithograph Plates**

**SCHÜTZERCANTZ, Adolph Uric.** *Kongl. Svenska Arméens Uniformer. Utgifne Ar 1825.* Stockholm: F. H. Morin, 1824-25. Parts 1-10 complete. Folio (18 1/4 x 11 1/2 inches; 463 x 292 mm.). Twenty-three superb hand colored lithograph plates (the first two of which are triple-folding). Contemporary quarter red scored calf over marbled boards with red scored calf corners, smooth spine decoratively ruled in gilt, pale green endpapers. With the engraved bookplate of Robert M. Rosenbaum on front paste-down. The plates were lithographed by Mueller after I. H. Sjöholm, Adolf Ulrik Schützerantz and Alexander Clemens Wetterling.

A very rare series and a work of exceptionally high quality. "The outstanding colour-plate book on Swedish uniforms" - Sten G. Lindberg, *Swedish books 1280-1967*, P. 59.

OCLC/KVK locate just two copies in libraries and institutions worldwide: Brown University (RI, US) and Kungliga Biblioteket - Sveriges Nationa (Sweden).

Not in Hiler or Lipperheide, although both list other works of military costume by this lithographer. Lipperheide offers an illustration from Schützerantz's work on the Military Knights of Sweden.

DB 05918.

**\$3,850**





**Eighteen Super Hand Colored Aquatint Plates by Christoffer and Cornelius Suhr  
Documenting the Uniforms of the Legendary Roman Division**

**SUHR, Christoffer. SUHR, Cornelius.** *Sammlung verschiedener Spanischer National-Trachten and Uniformen...* Hamburg: [1808]. **First edition complete.** Folio (14 1/4 x 9 inches; 362 x 228 mm.). Letterpress title and eighteen superb hand colored aquatint plates by Cornelius Suhr after Christian Suhr. All plates with the small blindstamp of C. Suhr on the lower blank margin. Contemporary German brown marbled boards, gilt. The plates all bright and fresh. A wonderful copy. **Rare: OCLC locates just five copies in libraries & institutions worldwide.**

One of the only books to document the uniforms of the legendary Roman Division. They were in fact taken from life: Christian & Cornelius Suhr were citizens of Hamburg, a city which had become, due to the continental blockade, a centerpiece of the Napoleonic control system. Christoffer Suhr taught at the Royal Academy in Berlin, liked to paint, day by day, sketches of all kinds of troops stationed in his city between 1806 and 1815. Among them, for a time, was the unit commanded by Pedro Caro y Sureda, 3rd Marquis of La Romana (1761-1811). Napoleon entrusted to him a corps intended to reinforce the French army in Germany. La Romana was therefore named commander of the "Northern Division" and spent the years 1807 and 1808 garrisoned in Hamburg, then in Denmark, under the orders of Marshal Bernadotte. When the Spanish Civil War broke out, La Romana made plans to repatriate his men to Spain. The fact that 9,000 of his men out of a total of 14,000 were able to board British ships on August 27, 1808 and thus escape to Spain is mainly to the credit of his astuteness and his talented organization.

DB 05605.

**\$8,500**



## A superb copy of the finest Dutch color plate work on military costume

**TEUPKEN, J.F.** *Beschrijving hoedanig de Koninklijke Nederlandsche Troepen...* The Hague & Amsterdam: Bij de Gebroeders Van Cleef, 1823-1826. **First edition, A complete subscriber's copy with all seventy-one plates.** Two large folio volumes (14 x 9 3/8 inches; 356 x 238 mm.). Engraved title and forty-eight hand-colored engraved plates and three uncolored lithographed plates; Engraved title and fifteen hand-colored engraved plates and two hand-colored lithographed plates. The plates engraved by K. Portman, D. Sluyter, A.L. Zeelander, A. Zürcher, John Bemme, after B. van Hove, Bukhuyzen, N. Heideloff, and others. With the author's signed statement of authenticity on the verso of both title-pages. Contemporary half calf over marbled boards, smooth spines decoratively ruled and lettered in gilt. Expertly rebacked with the original spines laid down.

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